Encyclopaedic Dictionary of Purāṇas

Swami Parmeshwaranand

This Encyclopaedic Dictionary of five volumes is comprehensive information of more than one thousand Puranic themes of all important aspects of the Puranas which play prominent role in Indian religio-cultural, social and philosophical tradition. If there is one of the most important scriptures that has inspired and sustained the Hindu culture over the millennia, it is the Puranas. These scriptures have created, strengthened and preserved a great tradition of spirituality. Neither a schools of religio-philosophical thought nor socio-religious movements of the subsequent period of history of India has remained untouched by their influence.

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Swami Parmeshwaranand

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Preface

This Encyclopaedic Dictionary of five volumes is comprehensive information of more than Two Thousand terms of the Puranic themes of all important aspects of the Puranas which play prominent role in Indian religio-cultural, social and philosophical tradition. If there is one of the most important scriptures that has inspired and sustained the Hindu culture over the millennia, it is the Puranas. These scriptures have created, strengthened and preserved a great tradition of spirituality. Neither a school of religio-philosophical thought nor socio-religious movements of the subsequent period of history of India has remained untouched by their influence.

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A

ADITI

Kaśyapa, grandson of Brahmā and son of Marīci married Aditi, daughter of Dakṣaprajāpati. Aditi had twelve sisters : Diti, Kālā, Danāyus, Danu, Siṁhika, Krodhā, Piṛthā Viśvā, Vinatā, Kapilā, Muni and Kadrū. Devas are sons born to Kaśyapa by Aditi and hence they are known as Āditeyas also. Kaśyapa married all the thirteen sisters including Aditi, and all living beings owe their origin to them. (See Kaśyapa).

33 sons were born to Aditi. 12 of them are called Dvādaśādityas, *viz.* Dhātā, Aryamā, Mitra, Śakra,Varuṇa, Aṁśa, Bhaga, Vivasvān, Pūṣā, Savitā, Tvaṣṭā and Viṣṇu. Amongst the other 21 sons are the 11 Rudras and 8 Vasus.

How Mahāviṣṇu was born as the son of Aditi. The Mahābhārata and the Rāmāyaṇa refer to a story about the birth of Mahāviṣṇu as the son of Aditi. Viṣṇu entered the womb of Aditi as Vāmana (Dwarf). This story was related by the sage Viśvānmitra to the boys Rāma and Lakṣmaṇa while they were accompanying the sage in the forest. When they entered Siddhāśrama Viśvāmitra pointed to the latter that the Āśrama was sacred, because Mahāviṣṇu had stayed there for long as Vāmana. The Devas induced Mahāviṣṇu to obstruct the sacrifice (yāga) being performed by Emperor Mahābali, son of Virocana. At that time Aditi, the wife of Kaśyapa was doing penance so that Mahāviṣṇu might be born as her son, and accordingly he entered her womb. 1000 years later she gave birth to Viṣṇu, and that child was known as Vāmana. (See Vāmana)

Once Kaśyapa made all arrangements to perform a sacrifice (yāga). Having failed to get the suitable cow for it, ge stole Varuṇa's cow and conducted the yāga. Not only that, Kaśyapa refused to return the cow even after the yaga was over. Varuṇa in hot anger rushed to Kaśyapa's hermitage. Kaśyapa was absent, and his wives, Aditi and Surasā did not treat Varuṇa with due respect. The enraged Varuṇa cursed them to be born in Gokula. He also complained about the matter to Brahmā. Brahmā told Kaśyapa: "Since you, a learned person, have stolen the cow, may you alongwith your wives be born in Gokula and tend cows". Accordingly Kaśyapa and his wives. Aditi and Surasā, were born respectively as Vasudeva, Devakī and Rohiṇī in Gokula in the 28th Dvāpara yuga. (This story has been told by Vyāsa to Rājā Janamejaya). (Devibhāgavata, Skandha 4).

Devakī is Aditi reborn. There was reason for Devakī being imprisoned on the orders of

Kaṁsa. When Kaśyapa was living in an Āśrama with Aditi and Diti he was so much pleased with the services of Aditi that he asked her to beg for any boon she wished. Accordingly she prayed for an ideal son. The boon was readily granted, and Indra was the son thus born to her. The birth of Indra engendered jealousy in Diti towards Aditi, and she also demanded a son equal to Indra. Kaśyapa obliged Diti also. As Diti advanced in pregnancy and her beauty also increased Aditi got jealous of the former and she called her son Indra and told him that unless something was done in time, Diti would deliver a child equal to him (Indra) thus relegating him probably to the place of second Deva. Thus admonished by his mother the artful Indra approached Diti and told her : "Mother, I have come to serve you". Diti was greatly pleased. Indra's services drove Diti to sleep very quickly, and Indra used the opportunity to enter the womb of Diti and cut into 49 pieces the child with his weapon, the Vajra. The child in the womb began crying on receiving cuts with Vajra when Indra asked it not to cry. (Mā ruda, don't cry) and so the child got out of Diti' womb as 49 Mārutas (winds). Then did Diti wake up and cursed Aditi as follows : "Your son did treacherously kill my offspring in the womb itself. So he will forfeit the three worlds. You were responsible for the murder of my child. You will, therefore, have to spend days in prison grieving over your children. Your children also will be annihilated". Because of this curse of Diti, Indra once lost Devaloka and had to live elsewhere, and Nahuṣa functioned, for a time as Indra. (see Nahuṣa). In the 28th Dvāpara Yuga Aditi transformed as Devakī had to be a captive of Kaṁsa, and Kaṁsa killed her children by dashing them on the ground. (Devībhāgavata, Skandha 4).

Narakāsura stole the earrings of Aditi. Narakāsura, who turned out to be a curse and menace to the three worlds consequent on the boon he got from Viṣṇu, attacked Devaloka once, and carried off Indra's royal umbrella and Aditi's earrings. Mahāviṣṇu incarnated himself as Srī Kṛṣṇa, killed Narakāsura in battle and got back the earrings, etc. Bhāgavata Daśama Skandha).

Mahāviṣṇu became seven times son to Aditi. Once, desirous of having children Aditi cooked food (rice) sitting herself in the entrails of Mount Mynaka (M.B. Āraṇya Parva, Chapter 135, Verse 3). Dharmaputra, in the course of singing the glories of Lord Kṛṣṇa after the great war refers to Viṣṇu having taken birth seven times in the womb of Aditi.

Buddha cursed Aditi. A story in the Mahābhārata refers to Buddha's once cursing Aditi. The ever increasing power of Asuras made the Devas anxious. Aditi, the mother of the Devas decided to send them alll to annihilate the Asuras. She had finished cooking food for her sons, and lo! there appeared before her Buddha and asked for food. Aditi asked him to wait pending her sons taking their food hoping that there would be some food left after that. This caused Buddha to lose his temper and he cursed her that (Aditi) she would become the mother of Vivasvān in his second birth as Aṇḍa, when she would suffer pain in her abdomen.

Former birth of Aditi. During the former years (period) of Svāyambhuva Manu the Prajāpati called Sutapas, alongwith his wife Pṛśni did Tapas for 12000 years. Then Mahāviṣṇu appeared before them, and Pṛśni prayed for a son like Viṣṇu himself, and Mahāviṣṇu was born as her son named Pṛśnigarbha. This story is related by Śrī Kṛṣṇa to his mother on his birth as the son of Vasudeva. (Bhāgavata, Daśama Skandha, Chapter 3).

She, who became the wife of Prajāpati as Pṛśni before Vāyambhuva Manu, and was

born again as Devakī, his wife of Vasudeva is one and the same person.

RI was a King, the son of Viṣvagaśvā and father Yuvanāśvā. (M.B. Vana Parva.

ADṚŚYANTĪ

Wife of sage Śakti, the son of Vasiṣṭha and mother of sage Parāśara.

Kalmāṣapāda, a king of the Ikṣvāku dynasty reached the hermitage of Vasiṣṭha during a hunting expedition when Śakti, eldest of the hundred sons of Vasiṣṭha came walking towards him. False pride prevented either of them from giving way to the other. The King got angry and whipped Śakti. Śakticursed the king and he was converted into a demon. This happened at a period when sages Vasiṣṭha and Viśvāmitra were at logger-heads. Viśvāmitra got admitted into the body of King Kalmāṣapāda a demon called Kimkara, and the king set out to take revenge upon Śakti, the son of Vasiṣṭha. The king was further promised all support by Viśvāmitra. Kalmāṣapāda ate up áll the hundred sons of Vasiṣṭha. Overcome with grief Vasiṣṭha attempted suicide many a time. But the spirit (Ātman) did not quit the body. Thus, sunken in grief Vasiṣṭha lived in his hermitage with Aśyantī, wife of Śakti. One day Vasiṣṭha heard distinct sounds of the chanting of the Vedas and Adṛśyantī told him that a child of his son, Śakti, was developing in her womb and that the Vedic sounds heard were sounds produced by that son, chanting the Vedic hymns. Vasiṣṭha thus was happy to hear that the dynasty will not become extinct and, so, gave up all ideas of suicide. Another day Kalmāṣapāda in the guise of the demon hurriedly came to devour Adṛśyanti and Vasiṣṭha gave him redemption from the curse. He was restored to his old state and form. Adṛśyanti duly gave birth to a son, and the child grew up to become Parāśara, father of Vyāsa.

While the Pāṇḍavas, in the course of their forest life, were passing the banks of river Gaṅgā at midnight, a Gandharva named. Aṁgāraparna enjoying in the river-water clashed with Arjuna, and he was defeated. The story of Adṛśyantī is one of the many stories told by Aṁgāraparṇa to the Pāṇḍavas.

AGASTYA

1. Descended from Viṣṇu is this order Brahmā-Marīci-Kaśyapa-Sūrya-Agastya.

2. A story occurs in Uttara-Rāma-Carita about the birth of Agastya. Nimi was he son of Ikṣvāku of the Sūrya dynasty. When he ascended the throne he decided to celebrate a sacrifice of long duration. He invited Vasiṣṭha to perform the sacrifice. But Vasiṣṭha, who had to participate in the sacrifice of Indra, could not accept the invitation and Nimi had to return disappointed. At this he got angry, sought the help of Satānanda, the son of the great hermit Gautama and the sacrifice was begun. Vasiṣṭha did not like this. He cursed Nimi that life might be separated from his body. Nimi retorted with the same curse. Vasiṣṭha's spirit separated itself from his body and began to roam about in the sky. At last he requested Brahmā to provide him with a body. Brahmā granted his wish and said that he would be born again from Mitra and Varuṇa.

When the spirit of Vasiṣṭha returned to the earth it was Mitra and Varuṇa moving about, having only one body for both. Vasiṣṭha's spirit entered into that body. One day Mitra-Varuṇa happened to see the celestial beauty, Urvaśī on the seashore. They embraced Urvaśī and

immediately the spirit of Vasiṣṭha entered the body of Urvaśī.

After this Mitra and Varuṇa separated themselves from one another and assumed two different bodies. Varuṇa approached Urvaśī with lustful desire, but rejecting him Urvaśī accepted Mitra. Varuṇa had seminal flow and this semen was taken and kept in a pot. At the sight of this, remorse and passion arose in Urvaśī and the semen of Mitra already received in her womb oozed out and fell on the ground. This also was collected and kept in the same pot alongwith that of Varuṇa. After a few days the pot broke open by itself and two babies came out. One was Agastya and the other Vasiṣṭha. As these two were born of the semen of Mitra and Varuṇa, they came to be known as Maitrāvaruṇis later.

Very little is mentioned in the Purāṇas about the education of Agastya. Still there are ample proofs that he was well-versed in the Vedas and sciences and well skilled in the uses of diverse weapons. Daroṇa says to Arjuna as follows :

> "Agniveśa, my teacher was te disciple of Agastya, in the art of using bows and arrows and I am his disciple". When it is said that even Agniveśa the teacher of Droṇa was a disciple of Agastya, his proficiency in the art of using weapons could easily be discerned.

Marriage. There is an interesting story behind the marriage of such an austere man as Agastya, who had brought all the passions under control. As the hermit Agastya was walking along the forest, he saw his ancestors (Pitṛs) hanging head downwards in a canyon. He wanted to know the reason and they replied: "Child; we would be allowed to enter heaven only if sons are born to you. So get married as soon as possible". The necessity of marriage occurred to him only then. But will there be any woman who could be patient enough to become the wife of this bearded dwarfish hermit? Agastya did not lose heart. At that time the King of Vidarbha was doing penance to obtain a son. Agastya collected the quintessence of all living beings, with which he created an extremely beautiful lady and named her Lopāmudrā. Agastya gave Lopāmudrā as daughter to the King of Vidarbha. The Kind who was delighted at getting such a daughter, employed hundreds of maids to look after the child, who soon grew up to be a young lady. Agastya once approached the Kind of Vidarbha and expressed his wish to have Lopāmudrā as his wife. The king was in a dilemma.On the one hand he did not like his beautiful daughter having the brightness of fire, to be given as wife to the hermit, clad in the bark of trees and wearing tufts of matered hair. On the other hand he was afraid of the curse of the hermit Agastya. As the king was trying hard to find a solution, Lopāmudrā hereself came to the Kind and said "Father, I am happy to say that I shall willingly become the wife of the hermit Agastya." At last her father consented and discarding royal garments and ornaments, Lopāmudrā accompanied Agastya. It is mentioned in Vana Parva, Chapter 130, Verse 5, that they were married at Mahāsindhutīrtha. After their marriage they went to Gaṅgādvāra.

While Agastya was doing severe penance, Lopāmudrā attained puberty and had menstruation. Longing for a child, she went and stood beside Agastya. She expressed her wish to lead a family life. Her demands did not stop there. During conjugation, Agastya should wear flower garlands and ornaments, and she must be provided with divine ornaments. Agastya was surprised at the enormity of her demands. Poor, penniless Agastya! Leaving Lopāmudrā in the hermitage he went in search of money. He at first approached King Śrutarvā, who produced accounts of his income and expenditure and convinced Agastya that he was

having no balance at all. Agastya, accompanied by Śrutarvā, then proceeded to King Bradhnāśva. He also produced accounts and refused to help Agastya, who then followed by Śrutarvā and Bradhnāśva went on to the wealthy King Trasadasyu, who also producing his accounts refused to render any help to Agastya. Finally Agastya accompanied by the three kings, went to the house of Ilvala, a noble Asura of immense wealth.

This Asura Ilvala lived in Manimatpattana with his younger brother Vātāpi. Once Ilvala approached a hermit Brahmin and requested that his wish for a son, having the power and status of Indra, be granted. The Brahmin refused to grant such a boon. Since then Ilvala and Vātāpi considered Brahmins as their enemies. The elder brother converted the younger one (Vātāpi) into a goat and whenever a Brahmin visited his house, he would kill the goat, prepare mutton dishes and set them before his guest. When he had finished eating, Ilvala would call aloud. "Vātāpi, come out". Breaking the stomach of the guest open, Vātāpi would come out. In this way Ilvala had killed a good number of Brāhmins. It was at this juncture that Agastya and the kings came to beg money of him.

Ilvala welcomed the guests with hospitality and as usual killed the goat, prepared food with it and served the food before Agastya. When Agastya had finished eating. Ilvala called Vātāpi loudly. But Agastya slowly said, "Vātāpi, Jīrṇo bhava" (Let Vātāpi be digested) and immediately Vātāpi was digested in the stomach of Agastya. The awe-stricken Asura Ilvala gave each Brahmin ten thousand cows and as much gold and to Agastya he doubled the quantity of alms. Over and above this, he presented Agastya with a chariot hitched with two fine horses called Virāvān and Surāvān. Agastya returned to his hermitage and aborned himself as Lopāmudrā had demanded. (Mahābhārata, Vana Parva, Chapter 99).

Lopāmudrā became pregnant. Agastya told her, "A thousand ordinary sons, or hundred sons, each having the strength of ten ordinary sons, or ten sons, each having the strength of hundred ordinary sons, or a son, greater and nobler than one thousand sons—which of these do you prefer?" Lopāmudrā preferred one son. When she was with child Agastya again went to the forest to do penance. After seve years of pregnancy Lopāmudrā gave birth to lustrous son. The hermit Dṛḍhasyu, who is also called Idhmavāha, is this son. This child is said to have chanted the Vedas (Holy Scriptures) immediately on his birth. He used to gather twigs for kindling the sacrificial fire of his father, and hence he got the name Idhmavāha.

Once the talebearer Nārada happened to come to the Vindhya Mountain, who gladly welcomed Nārada, gave him a seat, showed hospitality and asked for news. Nārada said "May you be blessed. Just now I am coming from the Mahāmeru. Indra, Agni (fire) and other gods live there. Kailāsa, Niṣadha, Nīla, Gandhamādana, etc. are mountains far nobler than this Meru. But they are not so haughty as him. That the Sun and the Moon and such others revolve round him, is the reason for his arrogance". On hearing these tales, Vindhya thought that Meru should be taught a lesson. Once Vindhya made his peaks grow higher and higher till they touched the sky. The Sun, the Moon and others found it very difficult to pass over the high peaks in their usual journeys to the west, and so they had to roam about in the sky. When the journeys of the Sun and the Moon were hindered, everything in the world fell into chaos. The gods came to Vindhya in groups and tried to pacify him. But their attempts were futile. So they approached Agastya and made their petition to him. He agreed to pacify Vindhya somehow

or other. Agastya and his wife came to Vindhya from Kāśinagara. When Vindhya saw Agastya he began to shiver with fear. Contracting all his high peaks, he bowed before Agastya, who said to Vindhya thus "Vindhya, I am going to South Bhārata. Let your heads be low till I come back". Vindhya agreed. Agastya passed on to the South and built a hermitage in the Malayācala and lived there. Since then Agastya had never gone to the North and Vindhya had never risen up. As he had made the mountain (Aga) bow its head he got the name Agastya. (Tenth Skandha of Devībhāgavata).

Devendra killed Vṛttrāsura, an enemy of the gods. As Devendra had resorted to treachery for killing the enemy (see the word Vṛttrāsura) he incurred the sin of 'Brahmahatyā'. Once Indra went to the Mānasasaras, without the knowledge of anybody and hid himself in the petal of a lotus flower. The gods and especially Śacīdevī were much alarmed at the disappearance of Devendra. Heaven was without a king. Bad omens began to appear. Indra, who had hidden in the lotus stalk in the shape of a water-snake, was not at all visible as the petals had closed over him. It was at this critical moment that King Nahuṣa had completed hundred horse-sacrifices and became eligible for the throne of Devendra. At a great gathering of the Gods Nahuṣa was elected as Devendra. Though Nahuṣa got all the celestial maids at his disposal in the Nandanodyāna (Nandana Garden) his passion for women was not satiated. So he began to have an eye on Indrāṇi. She was in sarrow and misery at the disappearance of her husband Indra, and did not at all look with favour on this new move on the part of the new Indra. She sought the help of Bṛhaspati, who agreed to protect her from Nahuṣa. The newly-elected Indra could not tolerate this disloyalty on the part of Indrāṇī. He became furious and threatened Bṛhaspati with death, if Indrāṇī was not sent to him forthwith. All hermits gathered round Nahuṣa and tried advice to dissuaded him from this attempt, but he would not be dissuaded. Nahuṣa belittled Bṛhaspati and all the hermits and was rude to them. Finally the hermits, being afraid of Nahuṣa, went to Bṛhaspati to persuade him to send Indrāṇī a way of safety. Accordingly she came to Nahuṣa and said to him "Lord, to become your wife, is a matter of great pleasure to me. But before that I must make sure if my husband is living anywhere. So allow me to make a search". Nahuṣa agreed to this and by the blessings of Devī, Indrāṇī found out her husband. But Indra would not return to the court, with Indrāṇī, who them complained about Nahuṣa's outrageous behaviour. Indra advised her a new way to protect herself from Nahuṣa's onslaught.

Indrāṇī returned to Nahuṣa and told him "Lord, women generally love pomp and glory. I have a mania for vehicles. You should make a palanquin. Let the palanquin bearers be hermits. You must come to my house in that palanquin with hermints as your palanquin bearers and then I will accept you as my husband." Nahuṣa agreed. He employed Agastya and such other hermits to bear his palanquin. He got into his palanquin and started for Indrāṇī's house. His desire to reach Indrāṇī was such that he thought the hermits to be very slow. To make them quick enough he ordered "Sarpa, Sarpa" (walk quick, walk quick). The hermits began to run. Still Nahuṣa was not satisfied. He kicked at the heads of the hermits and whipped the dwarfish Agastya.

Agastya got angry and cursed Nahuṣa thus : "Since you have whipped me saying 'Sarpa Sarpa', may you be transformed into a mahāsarpa (huge serpent) and fall into the great forest."

The horror-stricken Nahuṣa pleased Agastya by praise. Agastya said that Nahuṣa would be freed from the curse and attain heaven when he happened to meet Dharmaputra. Nahuṣa instantly changed into a serpent of immense size and slided into a great forest in the Himālayās. (Devībhāgavata, 8th Sarga).

During their sojourn in the forest, the Pāṇḍavas visited many holy places and reached the Yāmuna mountain in the Himālayās. When Bhīma was passing by the mouth of a cave he was attacked by a huge serpent. In spite of his immense strength Bhīma could not extricate himself from the hold of the snake, who eventually informed Bhīma of its previous history. When Bhīma understood that the serpent was none other than Nahuṣa, a King of the Sūrya dynasty (Solar), he felt sorry for him. Dharmaputra, who immediately regained his original form and went to heaven regained his original form and went to heaven.

Indra ruthlessly killed, Vṛttrāsura, who had been harassing the Gods, with the help of the Kālakeyas. The frightened Kālakeyas got into the ocean and hid themselves at the bottom. From that hideout they decided to destroy the three worlds. At night they came out on the earth and ate a good deal of Brahmins, and caused much damage to the hermitages of Vasiṣṭha and Cyavana. All the Brahmins on the earth were terribly afraid of the Kālakeyas. The gods went to Viṣnu and prayed for protection. Viṣṇu informed them that the Kālakeyas could not be caught unless the ocean was dried up, and this task could be performed only by Agastya. So the Gods approached Agastya and told him what Viṣṇu had informed them. With pleasure Agastya accepted the job. Accompanied by the Gods and hermits he neared the swaying and surging ocean. While all were watching unwinkingly Agastya brought the great ocean into his palm and drank it up very easily and subsequently the Kālakeyas were killed. Now the Gods again approached Viṣṇu and made representation about the loss of the ocean. Viṣṇu told them that by the penance of Bhagīratha the divine Gaṅgā would fall into the earth and then the ocean will be filled. In this way the earth regained its lost ocean. (Mahābhārata, Vana Parva, Chapters 101 to 105).

In the course of their sojourn in forest, the Pāṇḍavas visited several holy places and reached the proximity of the Himālayas. Leaving his brothers behind, Arjuna went up the Mahāmeru to worship Śiva. Years passed by. At last his brothers also started for the Mahāmeru in search of Arjuna and with the help of the hermits Vṛṣaparvā and Ārṣṭiṣeṇa, they reached Kuberapurī (the capital of Kubera). There Bhīma destroyed the army of Kubera and killed Maṇimān, his friend and favourite. Dharmaputra, repenting of his younger brother's iniquity bowed before Kubera and asked him with politeness, why the power of Gods gave way to the power of man. Kubera replied that it was due to the curse of Agastya and began to depict the event thus : Once my friend Maṇimān and myself were going, in a chariot, to be present at the singing and chanting just, begun at Kuśavatī. At that time Agastya was standing in his hermitage on the bank of Kālindī, performing Sun worship. When Maṇimān saw this from the sky, he spat on the head of Agastya, who instantly getting wild cursed me. "Lo, Kubera, your friend Maṇimān spat on my head in your sight. So this Maṇimān and your army will meet with death at a man's hand. When they die you should not feel sorry for them. If it becomes possible for you to meet the man who killed maṇimān you will be liberated from the curse."

It is this curse that brought about the death of Maṇimān and the army. When Kubera saw

Bhīma face to face his curse was revoked. (Mahābhārata, Vana Parva, Chapter 160).

The boys Rāma and Lakṣmaṇa went to the forest with Viśvāmitra for protecting sacrifice. When they entered the Tāḍakā forest Viśvāmitra told them the story of Tāḍakā thus :

> Tāḍakā is the daughter of Suketu, a semi god of the tribe Yakṣa. Being childless for a long time Suketu was miserable and began to do penance before Brahmā, who blessed him and granted his wish and a daughter was born to him. This daughter was named Tāḍakā. Brahmā blessed her, giving her the strength of one thousand elephants. Tāḍakā grew up and became a young woman. Suketu gave her in marriage to Sunda, son of Iharjha. Tāḍakā gave birth to a son called Mārīca. When Sunda was killed. Tāḍakā got wild and ran into the hermitage of Agastya causing much havoc there. At this Agastya got angry and cursed her to become a Rākṣasī (giantess) and instantly the bodies of Tāḍakā and Mārīca were deformed. Tāḍakā could not control her anger and she demonished the hermitage of Agastya. Vālmīki Rāmāyaṇa, Bālakāṇḍa).

Once Bhṛgu, Vasiṣṭha and other hermits went on a pilgrimage, with Indra as their leader. On the way they reached Brahmasaras, in the holy place of Kauṣikī. Agastya had grown some lotus flowers there. The pilgrims plucked stealthily all the lotus flowers nurtured by Agastya and ate them. The furious Agastya got into the midst of the hermits in search of the culprit. None admitted the theft. Finally caught hold of Indra, as the thief. Indra said "O, Lord, has it not been for my eagerness to hear discourses on duty from your face, I would not have stolen your lotus flowers." Saying thus Indra returned the lotus flowers. Agastya was pleased and let Indra and the hermits depart in peace.

(This story occurs in the Mahābhārata as, having been told by the God Vāyu to Bhīṣma as a discourse on the greatness of Agastya, and Bhīṣma reiterating it to Arjuna).

Once the Gods had to accept defeat at the hands of the Asuras (Demons) and they approached Agastya and said thus : Oh, hermit, since we have been defeated by the Asuras, our prosperity is at an end. There is none to help us but you." Hearing this Agastya became angry and began to burn the Asuras to death, by the merits of his penance. Many of them fell down on the earth and some fell into Pātāla (the nether world). The Asuras who thus fell were not killed by Agastya. Thus the menace of the Asuras in heaven was warded off, and the Gods lived in peace and prosperity.

Once Agastya commenced a sacrifice of tweleve years' duration. Many hermits participated in this sacrifice. No sooner had the hermit begun the sacrifice, than Indra, (the God of Thunder and Rain) stopped rain in the world. Crops could not be raised. But Agastya provided everybody who took part in the sacrifice, with sumptuous meals. The hermits wondered how Agastya could do this. Some of the hermits feared that the sacrifice would have to be stopped before the stipulated time, if the drought continued. Agastya told them not to fear, and that if Indra refused to send rain, he himself would become Indra and protect the subjects. Indra was horrified, when he began to sen rain regularly. (Mahābhārata, Āśvamedhika Parva, Chapter 92).

In the Bhārata a story occurs, as to how Agastya cursed King Indradyumna, and turned him to an elephant. While Indradyumna, the King of Pāṇḍya was absorbed in deep meditation on Viṣṇu, Agastya reached the palace. Being immersed in meditation the king failed to notice

the arrival of the great hermit, who getting angry with the king, cursed him to become an elephant, for one thousand years. Instantly the king was deformed into a big tusker and quitting the palace it went to a big forest and lived there happily with the she-elephants there. At that time a hermit named Devala was doing penance in that forest. One day Hūhu, a Gandharva (a class of semi-gods) enjoying the company of some celestial maids came to the place where Devala had put up his hermitage. The hermit saw the Gandharva and the maids playing and bathing in the pond in front of his hermitage in complete nudity. Getting angry Devala cursed Hūhu and he was deformed into a crocodile. This pond which was in the Trikūṭa Mountain was thus under the suzerainty of the crocodile. The tusker (Indradyumna) entered the pond to drink water. The crocodile caught hold of the leg of the elephant. Each tried to pull the other with equal force. This fight is said to have lasted for a thousand years. When both were tired, godly feelings began to dawn in their minds. Then, riding on an eagle Mahāviṣṇu appeared before them, cut them asunder with his Cakrāyudha (the wheel-weapon) and both were given deliverance. (Bhāgavata, 8th Skandha, Chapter 2).

When Śrī Rāma was fighting with Rāvaṇa in Laṅkā, dejection befell him, his heart being weighed down with faintness, for a little while. Rāvaṇa made the best use of this opportunity and began to advance. The gods had gathered in the sky above to witness the fight, Agastya, at that particular moment, taught Śrī Rāma the Āditya-hṛdaya Mantra, a hymn in praise of the Sun-god and when Śrī Rāma chanted that mantra, he resumed fight with Vigour and Rāvaṇa was defeated and slain. (Vālmiki Rāmāyaṇa, Yuddha Kāṇḍa, Sarga 107)

The matrimonial ceremony of Śrī Parameśvara and Pārvatī was held in the Himālayas. On that auspicious occasion all the living beings of the world were present, and as a result the Himālayan region sank down and the earth slanted to that side. To keep the equilibrium of the earth, Śiva sent Agastya to the south. Accordingly Agastya reached Kuttālam, where there was a temple dedicated to the worship of Viṣṇu. Agastya had besmeared his forehead with ashes and so admission to the temple was denied to him, by the devotees there who were Vaiṣṇavites. By his own power Agastya turned himself into a vaiṣṇavite and got into the temple, and immediately the image of Viṣṇu in the temple changed by itself into a Sivaliṅga (idol representing Śiva). Since then the temple at Kuttālam has remained a temple of Śiva. Agastya proceeded to the southernmost point of the earth and sat there and because of his weight the earth regained its normal position (Skandha Purāṇa).

When Agastya passed the Vindhya mountain and proceeded to the South a Rākṣasa (giant) called Krauñca hindered his way. By his power the Rākṣasa caused to fall everywhere a very heavy rain. Agastya sprinkled a few drops of water from his waterpot on Krauñca, who instantly became a mountain. Telling him that he would get deliverance from the curse when the weapon of Subrahmaṇya struck him, Agastya continued his journey to the South. (Skanda Purāṇa.).

Once Sūrapadmā, an Asura (demon) drove the Gods out from heaven. Indra came to Śiyāli a place in the district of Tanjāvūr (Tanjore) and began to do penance to please Śiva. Rain was completely stopped. Agastya had compressed the river Kāverī and held the water in his waterpot. Ganpati having come to know of this, came in the form of a crow and topped the waterpot. Agastya got angry and ran after the crow, which immediately assumed the form of

a boy. Agastya caught hold of him. The boy instantly revealed himself as Subrahmaṇya and granted Agastya a boon. "Your waterpot will always be full". Since then there had never been shortage of water in the Kāverī. (Skanda Purāṇa).

Once Agastya lived in the palace of Bhadrāśva as his guest for seven days. Agastya praised Kāntimati the queen on several occasions. The king wanted to know the reason. Agastya said : During her previous birth Kāntimatī was the handmaind of a rich man. On one occasion of Devādaśī (twelfth night after full moon) in the month of Tulā (second half of October and first half of November) the rich man had asked his handmaid to see that the lights in a certain temple did not go out and she did so, in consequence of which, during her current birth she has become your queen, bearing the name Kāntimatī. The king and the queen were much pleased at this explanation of Agastya and thenceforward they began to observe Devādasī as a day of fasting. (Vāyu Purāṇa).

Agastya went to the realm of the Gods, as a guest of Indra. On that day a performance of dance by Urvaśī was held in honour of Agastya. In the midst of the dance Urvaśī eyes fell on Jayanta and she fell in love with him; her steps went out of beat. Nārada also went wrong slightly in playing on his famous lute called Mahatī. Agastya got angry and cursed Urvaśī, Jayanta and Nārada. According to the curse Jayanta became bud. Urvaśī was born in the earth as a woman called Mādhavī and 'Mahatī' the lute of Nārada became the lute of the people of the earth.

Duṣpanya was the last son of the King of Pātaliputra. The wicked Duṣpanya has slain a large number of babies, and the king therefore expelled him from the palace. Duṣpanya went into the forest, where he caught hold of the child of Ugraravas and killed it by putting it under water. Ugraravas cursed him and accordingly he fell into water and died and his spirit became a ghost and wandered about tormented with pain and anguish. At last the spirit approached Agastya, who called his disciple Sutīṣṇa and asked him to go and bathe in the Agnitīrtha (a bath) in the Gandhamādana mountain and bring some water from the *tīrtha* and sprinkle it on the spirit of Duṣpanya. Sutīṣṇa acted accordingly and immediately the spirit of Duṣpanya received divine figure and entered heaven. (Setu Māhātmya).

Once Agastya entered a forest of about a hundered yojanas wide. The forest was devoid of life. When he had walked a few more steps some Gandharvas (semi-gods) and celestial maids came there singing and dancing. From among them a noble male being came forward to the bank of a lake in the forest and ate without any hesitation, the corpse of a man that was lying there. After that he walked round Agastya and made obeisance to him. Agastya asked him why he had eaten the corpse of a man. The noble man told Agastya thus : "In Tretāyuga (the third age) there lived a King named Vidarbha. I am his son and my name is Śveta. After having ruled over my kingdom for a long time. I came to the bank of this lake and began to do penance. After that discarding my body I entered heaven. Though I attained heaven my hunger was not appeased. I asked Brahmā how, I, a dweller of heaven, got this hunger. Brahmā said that when I was King I had given nothing to any-body and so I got this hunger even after entering heaven. As a remedy Brahmā suggested that I should come here everyday and eat corpse and when I had completed ten thousand days the hermit Agastya would come here and that when I offered him a golden bangle my sin would be washed away." Saying

thus Śveta offered to Agastya the golden bangle given by Brahmā and then he vanished and the corpse also disappeared. Śveta went to heaven. (Uttara Rāmāyaṇa).

(1) Agastya had a brother called Sutīṣṇa. (Agnipurāṇa, Chapter 7).

(2) Stīṣṇa was Agastya's disciple too. (Setu Māhātmya).

(3) Ilvala and Vātāpi were the sons of the giantess Ajamukhī. In the valley of a mountain Ajamukhī prayed to Durvāsas for love and thus Ivala and Vātāpi were born from Durvāsas. These two sons demanded that Durvāsas should impart to them all his merits of penance. Getting angry Durvāsas cursed them that they would meet with death at the hands of Agastya. Skandpurāṇa, Āsura Knḍa).

(4) Agastya had been the priest of the King Khela. (Rgveda, 112th Sūkta).

(5) When Śrī Rāma returned to Ayodhyā, with Sītā from Laṅkā, hermits from various parts visited him, among whom, Dattātreya, Namuci, Pramuci, Śrī Vālmīki, Soma, Kaṇḍu, Agastya nd their disciples were from the South. (Uttara Rāmāyaṇa).

(6) Agastya gave Śrī Rāma an arrow. which, when shot at an Asura (demon) would pierce his heart, pass on to the other side, fly to the sea and bathe in the sea-water and return to the quiver, it is said. (Uttara Rāmāyaṇa).

(7) Once Agastya visited the hermitage of Āpastamba. He asked Agastya, who, of Brahmā, Viṣṇu and Śiva, was the Supreme deity. Agastya replied : "These three are only three different manifestations of the one Supreme Being". (Brahmapurāṇa).

(8) For the story of how Agastya cursed the sons of Maṇibhadra and transformed them to seven palms, see the word 'Saptasāla'.

(9) There was a hermit called Sutīṣṇa, to whom Śrī Rāma and Lakṣmaṇa paid a visit when they were wandering in the forest. This Sutīṣṇak is the younger brother of Agastya. (See the word Sutisna).

(10) Agastya cursed Śuka and deformed him into a Rākṣasa. (See the word Śuka ii.).

It is believed that the great hermit Agastya, who had performed such wonderful deeds by the merits of his penance, is still doing penance in the Agastya Kūṭa hills. Agastya who had travelled throughout the length and breadth of Bhārata had several hermitages. In the Vālmīki Rāmāyaṇa, Āraṇyakāṇḍa, Sarga 11, a description is given, of a beautiful hermitage of Agastya, and the peaceful atmosphere that prevailed in the around it. Agastya had presented to Śrī Rāma a bow got from Viṣṇu, when the brothers visited his hermitage. Agastya had accompanied Śrī Rāma and his followers on his return journey to Ayodhyā from Laṅkā, with Sītā after killing Rāvaṇa. There is a legend in the Tamilnād that Agastya was a member of the first 'Saṅghas' (groups) of the "three Saṅghas", mentioned in Tamil literature. As Agastya was dwarfish he is mentioned as Kurumuni, (short hermit) in Tamil works. He has written a Tamil grammar on music, literature and drama. But this work is not available now. The Tamil Grammar 'Tolkāpyam', which is considered to be the oldest grammer, was written by Tolkāpyār, one of the twelve disciples of Agastya. Even today in certain temples in the Tamilnād, Agastya-worship is carried on. Kambar, has mentioned about Agastya in his Rāmāyaṇa. A great Tamil author Villiputturan says that the Tamil language is the beautiful maiden presented by Agastya.

It is believed that the following works have been composed by Agastya :

1. Agastya Gītā; in the Varāhapurāṇa, Paśupālopākhyāna.

2. Agastya Saṁhitā; in Pañcarātra.
3. Agastya Saṁhitā, in the Skandapurāṇa.
4. Śiva Saṁhitā, in Bhāskara Saṁhitā.
5. Dvaidha-nirnaya Tantra.

AGNI

Agni was descended from Viṣṇu in this order : Viṣṇu-Brahmā-Aṅgiras-Bṛhaspati-Agni.

We come across several contradictory statements in the Purāṇas regarding the birth of Agni. There is some real difficulty, therefore, in tracing correctly the true genealogy of Agni. The one given above is based on statements in Bhāgavata and Mahābhārata. Aṅgiras is one of the six mind-born sons of Brahmā. Aṅgiras married Śraddhā and got four daughters and two sons. Bṛhaspati was one of the sons and Utathya was the other. The daughters were Sinīvālī, Kuhū, Rākā and Anumati. (There is a mention of a third son named Saṁvarta in the Bhāgavata by Eluthassan though the original quoted below does not say so)

Śraddhā tu aṅgirasaḥ patnī
Catasro ' sutakanyakāḥ
Sinīvālī Kuhū Rākā
Caturthya ' anumatistathā
Tatputrāvaparāvāstām
Khyātau svārocise' ntare
Utatthyo bhagavān sākṣāt
Brahmiṣṭhśca Bṛhaspatiḥ.

Bṛhaspati married Cāndramasi and got six divine sons. Of these saṁyu, the eldest, married Satyā and Agni was born to Saṁyu of Satyā. (Ślokas 1 to 4, Chapter 219, Āraṇya Kāṇḍa of Malayālam Mahābhārata.)

(Aṣṭa = eight, dik = zone, pālaka = guardian. The Devī Bhāgavata states in its eighth chapter that Agni is one of the eight guards posted at the eight different zones to protect the universe. Indra guards the east; Agni the southeast; Yama the south; Nirṛti, the south-west; Varuṇa, the west; Vāyu, the north-west; Kubera, the north and Śiva, the north-east. The place where Agni sits on guard is known as tejovatī.

The universe is believed to be composed of five elements of which Agni is one. The other four are Water, Earth, Ether and Air.

During their exile in the forests Rāma and Lakṣmaṇa were for some time living in an Aśrama built on the shores of the ocean. One day Agni disguised as a Brāhmin approached them and said "O, Śrī Rāma, thou art born to kill the demon Rāvaṇa and save the world from his atrocities. Sītā is going to be a cause for that. Time is not far for you to finish this duty of yours. Rāvaṇa is soon to come and kidnap your wife, Sītā (Phantom Sītā) which will be a live replica of your real wife. In the end when you take back Sītā after killing Rāvaṇa you will be compelled to throw your wife into the fire to test her chastity. At that time I will take back the replica and give you back your real wife". Śrī Rāma was very much pleased to hear this. Agni then, by his yogic powers created a Phantom Sītā and gave her to him. Rāma kept this as a secret even from Lakṣmaṇa. In the great Rāma-Rāvaṇa battle Rāvana was killed and Śrī

Rāma took back Sītā to his kingdom. Then respecting public opinion and wishing to establish in public the purity of his queen King Śrī Rāma put her into fire. At that moment Agni took back the replica and gave back the real Sītā to Śrī Rāma. Sītā thus came out from the fire unscathed. Later, on the advice of Rāma and Agni, the Phantom Sītā went to the sacred place Puṣkara and started doing tapas (penance) there. After doing tapas for a long period of three lakhs of divine years this Phantom Sītā became known as Svargalakṣmī. It was this Svargalakṣmī that later on in the Duāpara yuga came out from the yajña kuṇḍa of King Pāñchāla as Pāñchālī and became the consort of the Pāndavas. Vedavatī, daughter of Kuśadhvaja in Kṛtayuga, Sītā, daughter of Janaka in the Treta yuga, and Pāñchālī, daughter of Drupada in Duāpara yuga are one and the same person. On account of this she is known as trihāyanī also. (Chapter 9 of Divī Bhāgavata).

In olden times there was a bold and mighty King called Śvetaki. He conducted several different types of Yajña. Afflicted by the unending dense smoke in the Yajña hall all the ascetics left the place and went their way. Undaunted by this, Śvetaki started another twelve-year sacrifice in which not a single sage took part. The sages rebuked him and said if he wanted to conduct a sacrifice again he could invite Sudras to help him. (Śūdras belong to the lowest caste among Hindus and are not allowed to participate in sacrifices generally.) Enraged by this insult Śvetaki went to Kailāsa and did fierce penance. Lord Śiva appeared before him and gave him Durvāsas as a priest for his Yajña. For twelve years sage Durvāsas performed the yajña pouring into the mouth of Agni through the sacrificial pit unlimited material of food. Agni was overfed and he got indigestion. He lost all appetite for food, became weak and the brilliance of his face faded.

When the indigestion continued without a bate for some time Agni approached Brahmā and asked for a cure, Brahmā declared that his indigestion would be cured if Agni could burn the huge forest, Khāṇḍava, the abode of the enemies of the Devas. Agni immediately started consuming the forest. But the inhabitants of the forest soon quenched the fire. Disappointed Agni went to Brahmā again and the latter advised him to wait for sometime till the advent of Nara-Nārāyaṇas to that forest. They would then help Agni to burn the forest. Agni waited for the time to come. At that time the Pāṇḍavas were living in Indraprastha with Śrī Kṛṣṇa. When the heat became unbearable ther Arjuna and Kṛṣṇa came to the banks of river Yamunā. Hearing about the arrival of Kṛṣṇa and Arjuna who were none but the incarnations of Nārāyaṇa and Nara, Agni disguised as a Brahmin approached them and requested them to help him to burn the Khāṇḍava forest. Agni added that any attempt of his to burn the forest was always foiled by Indra who would send a heavy downpour of rain to quench the fire because Takṣaka, an intimate friend of Indra, was living there.

To gain his end Agni gave Arjuna an arrow-case which could never be empty, a chariot bearing a monkey flag, four white horses adorned with gold chains and also the famous Gāṇḍīva bow. To Śrī Kṛṣṇa he gave the Cakrāyudha or the divine wheel-weapon. (All these military equipments were once given to Agni by Varuṇa.) When all these were given to them Kṛṣṇa and Arjuna got ready to help Agni to burn the forest. Agni started burning the forest, Indra at once sent a heavy downpour of rain and Arjuna created a canopy of arrows above the forest preventing the rains from falling on the forest. Agni carried on his work undisturbed,

the forest was burnt and Agni was cured of his indigestion.

As an inaugural procedure to the great Rājasūya which Dharmaputra performed at Indraprastha his four brothers Bhīma, Arjuna, Nakula and Sahadeva conducted a victory march to the four different sides of the kingdom. Sahadeva who turned south conquered many kings including Dantavaktra Bhīṣmaka and reached a country called Māhiṣmatīpura. There he had to encounter a powerful king alled Nīla. Before long there broke a fire in his camp. Disheartened, Sahadeva prayed to the God, Agni, for help. It was then that Sahadeva came to know about the ties between Agni and Nīla.

King Nīla had a beautiful daughter named Sudarśanā. Once when she was talking to her father after having entered the Agnihotra Agni fell in love with her. From that day onwards Agni became dreamy about the beautiful lips of Sudarśanā. It reached a stage when Agni would burn only if it was blown by the lips of Sudarśanā. This ended in Agni marrying Sudarśanā. After the marriage Agni lived in the palace of his father-in-law, King Nīla, as a useful ally. It was at this time that Sahadeva came to conquer Nīla. But Agni knew that for the proper conduct of the Rājasūya of Dharmaputra his father-in-law has to surrender to Sahadeva and so advised his father-in-law to do so. What appeared to be a difficult problem was thus easily solved.

Once Agni and Indra thought of testing how strong and deep was the sense of charity in Emperor Śibi. Indra took the shape of a hawk and Agni that of a dove and the dove flew and dropped down into the lap of the Emperor who was at that time doing a *yāga*. The hungry hawk came chasing its prey and finding the dove in the lap of the Emperor said : "O King, is it proper on your part to withhold my food from me, and keep it in your lap?"Hearing this Śibi replied : "This dove has sought refuge in me. It is my duty to give it protection. If it is only food you want I shall give you food." Śibi then offered many things including his kingdom to the hawk in return for the dove. But the hawk refused them all and finally agreed to accept an equal weight of flesh from the body of the Emperor. Śibi without any hesitation cut a portion of his thigh and weighed it against the dove in a scale. The dove weighed more and the Emperor started putting more and more flesh from his body to make the weight equal. But the dove always weighed more and at last the Emperor said he would weigh himself against the dove. As the weak and fleshness Emperor was about to get into the pan of the scale Agni and Indra emerged from the bodies of the dove and hawk and appeared before the Emperor. They blessed him and immediately took him to heaven.

The occasion is when sage Viśvāmitra is taking Rāma and Lakṣhmaṇa to the forests to give protection to the sages against the demons. They reached the place where Ahilyā lay as a stone cursed by Gautama. Viśvāmitra told them the story: "It was here that the great sage, Gautama, lived with his beautiful consort, Ahilyā. Once Indra had an intercourse with her privately and Gautama coming know of the misdeed cursed her and turned her into stone. By the curse of the same sage Indra lost his testicles. Greatly aggrieved by this loss Indra prayed to god Agni for help and on the advice of Agni the Devas removed the deformity by placing a goat's testicales instead."

Sage Bhṛgu was living with his wife Pulomā in his *āśrama*. Pulomā became pregnant. One day when Bhṛgu wanted to go out for a bath in the river he asked Agni to keep a watch

over his pregnant wife. There was a demon by name Puloma who was once in love with Pulomā. On this particular day Puloma entered the *āśrama* to see his former love. When he entered the *āśrama* Puloma saw Agni there burning with a brilliant flame in the fire-pit. Puloma said: "O god of fire, if I ask you a question you must give me an impartial reply. I was in love with this Pulomā and I had accepted her as my wife spiritually. But, then, her father gave her to Bhṛgu. Who, then, is the true owner of Puloma?" Agni was afraid of Bhṛgu. Yet he explained the position honestly. "It is true that Pulomā has merried Bhṛgu. But he has not married her according to Hindu rites." Hearing this the demon changed himself into the shape of a swine and carried away Pulomā.On the way Pulomā delivered a male babe and it fell on the ground. The boy was named Cyavana. It was this boy that became later on the famous Cyavana Maharṣi. Even at birth the boy was brilliant as the Sun to look at and Pulomā, the demon, noticing the unusual brilliance of the child left the mother and child on the way and fled frightened. Pulomā returned to the āśrama carrying the child weeping profusely all the way and creating a lanchrymal river called Vadhūsaras. As soon as she entered the āśrama the angry sage asked "Who told Puloma that you are my wife?" Pulomā then told her husband all that happened there and Bhṛgu called Agni went away and hid himself. The absence of Agni created chaos in all the three worlds; Heaven, Earth and the Nether-world. A deputation of all the afflicted people waited upon Brahmā and Brahmā modified the curse and declared that all that Agni touched would become pure. Agni was consoled and he started his work as usual.

Many important events took place while Agni was underground cursed by Bhṛgu. It was during that time that Pārvatī cursed all the Devas and the Devas were defeated by the *asuras* (demons). The necessity of a warrior capable of defeating the *asuras* arose then. The idea of creating Lord Subrahmaṇya came up and Brahmā said that only Agni could help them in this matter since Agni was the only one who escaped from the curse of Pārvatī, being underground at the time of the curse. The Devas started a vigilant search but Agni was not to be found. Agni was then hiding inside the ocean. The ocean was getting hot and the animals living there found their life unbearable. Frogs went to the *devas* and told them where Agni was hiding. Enraged at this Agni cursed the frogs saying that they would never be able fo find the taste of anything. Frogs went weeping to the devas who in turn blessed the frogs saying that they would acquire the ability to move about easily in any darkness. Agni changed his place of hiding and went and hid in a big banyan tree. An elephant going by that way found him out and informed the devas; knowing this Agni cursed the elephant saying that its tongue would go deep inside. But the devas blessed the elephants saying that the position of the tongue would never be a hindrance to free eating and that elephants would be able to eat anything and everything. Agni left the banyan tree and hid himself in the hollow of Śamī tree. A little bird living in that tree gave information to the *devas* and the *devas* found him out before he got time to leave the place. Agni cursed the bird saying that its tongue would always be curved inside and the *devas* blessed it saying that the curvature would help it to sing beautiful songs. Since Agni was found out from Śamī tree this tree became sacred. Since this finding out of Agni the Purāṇas mention that Agni was born from the Śamī tree. The Devas then requested Agni to help of them to create a son capable of conquering the demons.

At that time Varuṇa performed a *yāga*. All the dikpālakas (zone guardians of the universe)

including Śiva participated in the *yāga*. Seeing the beautiful wives of the segas Śiva had emission. Taking the semen in his hand he put it into the fire. Agni carried it to Gaṅgā and requested her to take it for conception. Though she at first refused she took it, became pregnant and finally delivered a male child whom she threw into the forest Śaravaṇa. It was this child who became known as Kārttikeya or Subrahmaṇya later on. (Chapter 85, Anuśāsana Parva, M.B.).

While Nala was going to the wedding of Damayantī Indra, Agni, Varuṇa and Kāla accosted him on his way and asked him to go as a messenger of theirs and advise Damayantī to marry one of them. Nala did so but Damayantī was adamant and said she would marry none other than Nala. So all the four gods appeared as Nala in the wedding hall. Damayantī who was confused prayed that she should be shown the real Nala. The gods then changed into their original forms and blessed Nala. Agni said he would come and help him the moment he wanted him. Thus, Nala became a good cook and Nala Pācakaṁ (Pācakaṁ = cooking) became famous. Even now it is a synonym for good cooking.

There was once a dānava called Danu. He had two sons named Raṁbha and Karaṁbha. They had no children and tormented by this they went to Pañcanada and started doing penance. Raṁbha sat in the centre of Pañcāgni (five fires) and Karaṁbha in water to do penance. Indra afraid of the severe and powerful tapas of the two took the form of a crocodile and killed Karaṁbha who was doing penance in water by dragging him down to the water. Bereaved Raṁbha started to commit suicide by jumbing into the fire. God Agni appeared before him then and asked him what he wanted. Raṁbha then said that he should get a son who would be famous as a warrior in all the three worlds. Agni agreed. Raṁbha then said that he should get a son who would be famous as a warrior in all the three worlds. Agni agreed. Raṁbha on his way back saw voluptuous she-buffalo and married her at yakṣa kavāṭa. They lived a happy married life and one day a he-buffalo envious of their life attacked Raṁbha and killed him. Grief-stricken Raṁbha's wife jumped into the funeral pyre and committed suicide. Then from the fire arose a demon named Mahiṣāsura (Mahiṣa = Buffalo. Asura = Demon). This buffalo-demon became a terror to all in the three worlds later on. (Chapter 5, Devī Bhāgavata).

Bhagavān Aṅgiras did penance in his own āśrama and became more brilliant than Agni. The whole world was submerged in his brilliance. Agni felt a bit depressed at this. Agni argued that it was not proper on the part of Brahmā to give anybody else more brilliance than himself. So as a protest against this Agni disappeared from the world. Even Aṅgiras was annoyed at Agni's disappearance and so he went and consoled Agni and took him to Brahmā. Brahmā declared that henceforth the world would recognize Agni as the father and Aṅgiras as his son. Thus, Agni got the first place in effulgence. This is a story told by a sage Mārkaṇḍeya to Dharmaputra.

On their way to the forest sage Viśvāmitra took Rāma and Lakṣmaṇa to Siddhāśrama. The sage explained to the princes the importance of that āśrama. He said : "Mahāviṣṇu lived in this *āśrama* for a number of years. It was at that time that the Emperor of the *asuras* (demons), Mahābali, son of Virocana, was ruling the world conquering even the *devas*. After having conquered all the three worlds Mahābali decided to conduct a *yāga*. A deputation of the Devas headed by Agni then waited upon Mahāviṣṇu and Agni said: "O Lord, Mahābali has

commenced a *yāga* and before it is finished you should go to his and do something for the benefit of the *devas*". I was at this request of Agni that Mahāvuṣṇu took the form of Vāmana and sent Mahābali to the nether-world.

Repenting for his act of killing Vṛtra Indra unknown to anybody went and hid in a lotus in the Mānasa Saras (Lake Mānasa). Perplexed by the disappearance of their leader the devas brought Nahuṣa from the Earth and made him their leader. Nahuṣa became very proud and arrogant of his new position and tried to make Indrāṇī his wife. Indrāṇī went to Bṛhaspati for help. Bṛhaspati commanded Agni to go and find out Indra. Agni searched for him in forests, rivers and oceans. At least he went to Mānasa Saras and searched among the lotuses. There he found Indra hiding in a lotus and Bṛhaspati was duly informed. Then Bṛhaspati gave Indrāṇī some clever directions to kill Nahuṣa and Nahuṣa was killed (see Agastya). There is a story in Śānti Parva, Chapter 28, of how Agni took for himself a quarter of the sin which Indra acquired because of his killing Vṛtra, a brahmin by birth.

After the great Kurukṣetra battle the Pāṇḍavas went again to Kurukṣetra alongwith Śrī Kṛṣṇa. On their way Kṛṣṇa showed them the Paraśurāmahradas and narrated to them several stories of Rāma. Reference to Agni comes when Kṛṣṇa explains the reason why Paraśurāma cut off the thousand hands of Kārttavīryārjuna. It was at the time when Kārttavīryārjuna was ruling the three worlds by his might that Agni and asked for alms from him. Kārttavirya gave Agni mountains and forests for his food which Agni burnt and ate. In one of the forests was the *āśrama* of sage Āpava and that also was burnt. Enraged at this the sage cursed Kārttavīrya saying that his thousand hand would be cut off by Paraśurāma. Though the curse was not seriously minded by the king then, it so happened that before long Kārttavīrya had to encounter Paraśurāma in a battle when the children of the king stole a sacrificial cow belonging to Jamadagni, father of Paraśurāma. In the battle all the thousand hands of Kārttavīryārjuna were cut off by Paraśurāma.

Once the wives of the Saptaṛsis (seven Saints) attended a *yāga* where Agni was also present. Agni fell in love with them but knowing it to be futile to make any attempt to fulfil his desire he went to the forests dejected. Svāhādevī, daughter of Dakṣa was for a long time craving to marry Agni and she decided to take advantage of the opportunity thus offered. Disguising herself as the wife of Aṅgiras, one of the seven *saints*, she approached Agni and sai : "O Lord, I am Śivā, wife of Aṅgiras. We were all excited when you darted cupids' arrows against us and they have now selected me to come to you for fulfilling your desire". Agni believed her and took her as his consort.

There was a once a sage called Dattātreya who had a son called Nimi. Nimi had a son and he died after thousand years. The bereaved sage performed a Śrāddha which was attended by all *devas*. The feast was so sumptuous that the *devas* got indigestion after that. Consulting Brahmā Agni prescribed a remedy for their indigestion. He said : "whenever you take any food make me also a participant in that. If you do so you will never get indigestion". That is why a very small portion of any cooked food is first thrown into the fire before given for eating. This story is part of Bhīṣma's oration to Dharmaputra on the origin of Śrāddha (The ceremony conducted on the anniversary of the death of a person by his son).

There was once a preceptor named Āveda. He got a disciple named Uttaṅga. One day

Āveda left his Āśrama for a distant place leaving his disciple in charge of the management of the āśrama. The preceptor was absent for a long time and his wife started making love to Uttaṅga. The dutiful disciple strongly objected to this. When Uttaṅga completed his course of study under Āveda he enquired what he should give to his preceptor. The preceptor directed him to his wife. The wife who bore a grudge against Uttaṅga resolved to tease him and said that he should go to King Pauṣya and beg of him the earnings worn by his wife. Uttaṅga started immediately and getting the earnings was coming back when on the way Takṣaka wrested the ornament from him and went and hid in the nether-world. Uttaṅga followed Takṣaka and there Agni in the form of a horse appeared before him and asked Uttaṅga what he wanted. He replied that he wanted to subdue all the serpents in the nether-world. Agni then advised him to blow thro' the nostrils of the horse. As he did so flames burst forth from all the openings of the horse making the nether-world hot and smoky. Takṣaka was frightened and he at once gave back the earnings to Uttaṅga. Uttaṅga was again worried for he had very little time to carry the earnings to the preceptor in time. Here again Agni helped him by carrying him swiftly on his back to the āśrama. When the preceptor and his wife found that Uttaṅga had carried out their wish they blessed him.

Once there arose of misunderstanding between Bṛhaspati and Saṁvarttaka, sons of Aṅgiras. Bṛhaspati went to devaloka as priest while the other remained in the world as a mad saint. At that time a King called Marutta invited Bṛhaspati to officiate as priest for a yajña of his. But Bṛhaspati refused to accept it. Nārada saw Marutta in despair and told him thus: "You go to Kāśī (Benares) and there at Puradvāra place a dead body and wait there. Saṁvarttaka, Bṛhaspati's brother will come and reprimand you. Without minding his scoldings follow him and request him to become the chief priest for your *yāga*. He will then ask you who advised you to do like this. Tell him that Nārada do tell him that Nārada is hiding inside Agni". Hearing this Marutta went to Kāśī and did all as directed. Saṁvartta agreed to become the priest but wanted Marutta to bring some gold from Kailāsa before that. Marutta brought that also and the *yajña* started. Bṛhaspati when he came to know of all these developments became sorry for his refusal first and decided to become the priest of Marutta for his *yāga*. It was Agni who carried this message of consent to King Marutta. Thus, Marutta's *yajña* was performed in a grand way.

At the time of Khāṇḍava *dahana* (burning of Khāṇḍava forest) Agni gave Arjuna the famous Gāṇḍīva bow which Varuṇa had given him. After the great Mahābhārata battle Agni took back this bow from Arjuna. The Pāṇḍavas at the fag end of their life started on a pilgrimage to the south with their consort Pāñchālī. Marching along slowly they reached the shores of Aruṇa Samudra (Aruṇa Ocean). Arjuna had with him then the Gāṇḍīva and also the arrow-case which never becomes empty. When they reached the shores of the ocean Agni blocked their way standing before them in the form of a huge mountain and said, "O Arjuna I am god Agni. It was I who gave this famous Gāṇḍīva bow to you. The bow belongs to Varuṇa. So please throw it into the ocean and proceed on your way". On hearing this Arjuna threw both the bow and the arrow-case into the ocean and continued the march.

(1) Svāhādevī, wife of Agni, gave birth to three sons, named Dākṣiṇam, Gārhapatyam and Āhavanīyam. (Chapter 9, Devī Bhāgavata).

(2) Agni, the God of fire, got three sons by his wife Svāhādvī named Pāvaka, Pavamāna and Śuci. These three sons had all together forty-five sons. These forty-five grandsons, three sons and Agni himself constitute the forty-nine Fires mentioned in the Purāṇas (Aṅgirasṁ).

(3) Nīla, the monkey, is born of Agni. (Sarga 41, Chapter Kiṣkindhā, Rāmāyaṇa).

(4) Dhṛṣṭadyumna, the great archer, was born of Agni. (Śloka 126, Chapter 67, Ādi Parva, M.B.).

(5) Subrahmaṇya was born as the son of Agni. (Chapter 225, Vana Parva, M.B.).

(6) Agni the God of fire, loved all, Prajāpatis like his sons. (Chapter 85, Anuśāsana Parva, M.B.).

(7) The sage, Bhṛgu, was born from Agni. (Śloka 8, Chapter 5, Ādi Parva, M.B.)

(8) All Devatās are Agni himself. (Śloka 109, Chapter 85, Anuśāsana Parva, M.B.)

(9) God Agni loved God Skanda more than anybodyelse. (Chapter 226, Vana Parva. M.B.)

(10) At the time when Śrī Rāma after killing Rāvaṇa was putting Sītā to a purity test by throwing her into the fire. Agni witnessed that Sītā had done no wrong and was pure and chaste as before. (Śloka 28, Chapter 201, Vana Parva, M.B.).

(11) In the beginning Brahmā created the universe. There was no death then the Earth became over-crowded. Brahmā got worried and he sent fire from his body to burn all beings. The world was on the verge of extinction when Lord Śiva intervened and requested Brahmā to withdraw Agni and create the god of Death. (Chapter 52, Droṇa Parva. M.B.).

(12) Agni is one of the Aṣta Vasūs which are eight in number. The others are : Āpa, Dhruva, Soma, Dharma, Anila, Pratyuṣa and Prabhāsa. (Chapter 15, Viṣṇu Purāṇa).

(13) Śuci, son of Agni, born of Svāhādevī is Baḍavāgni himself. (Chapter 20, Agni Purāṇa).

(14) The God, Agni, uses a spear as his weapon and the vehicle he uses is a goat. (Chapter 51, Agni Purāṇa).

(15) The sage, Agastya, converted the Viṣṇu idol at the Kuttālam temple into one of Śiva and when people around started an agitation Agastya sent forth flames of fire through his eyes. (Sura Kāṇḍa of Skānda Purāṇa).

(16) Agni was born to Pururavas as a son named Jātavedas. (Chapter14, Navama Skandha of Bhāgavata).

(17) The Devas wanted help to clean their hands when oblated materials stuck to their hands and Agni created from water three sons named Ekata, Dvita and Trita for this purpose. Of these Trita fell into a well while drawing water. Seeing him fall the demons closed the well but Trita broke the top and came out. (Sūkta 52, Anuvāka 10, Maṇḍala 1 of Ṛgveda).

(18) Once the earth looked like heaven because of the innumerable celestial beings who came to earth in search of Agni. (Sūkta 65, Anuvāka 12, Maṇḍala 1 of Ṛgveda).

(19) The Sun hands over his effulgence to Agni in the evening and takes it back from him in the morning. (A fact from Śruti—Sūkta 71, Maṇḍala 1 of Ṛgveda).

(20) For making fire for the sacrificial ceremony the sages use two Araṇi sticks (These are

two pieces of wood, one upper and another lower, and fire is produced by attrition). It believed that the sages get the strength to produce fire from it through Vyāna, *one of* the forms of Vāyu (air). So Ṛgveda describes Agni as the son of Vāyu. (Sūkta 112, Anuvāka 16, Maṇḍala 1).

(21) In the times of the Ṛgveda Agni was worshipped as a God. (Sūkta 1, Anuvāka 1, Maṇḍala1, Ṛgveda).

(22) Lord Śiva entered into an eleborate and long conjugal play for creating Subrahmaṇya. Hundred years went by and still the preliminaries never ended. The universe was on the verge of a collapse and so the Devas decided to send Agni to put a stop to this libidinal play of Śiva. But Agni was afraid of Śiva and therefore absconded and hid himself in the ocean. The ocean became hot and the water-animals unable to bear the increasing heat went and informed the Devas of Agni's hiding place. Agni cursed them all saying that all of them would go dumb. He then went to the Mandara mountain in the shape of an owl and hid there. But the Devas went there also and picked him up. Agni then by his terrible heat stimulated Śiva into action. Śiva threw his semen into Agni and Agni poured it into Gaṅgā delivered a child which later on became Subrahmaṇya. (Taraṅga 6, Lāvāṇakalaṁbaka of Kathāsaritsāgara).

Agni stands next to Indra in importance in the Vedas. Because Agni was indispensable for yāgas the care of Agni became very important. According to the Ṛgveda the birth of Agni is different. Born of the clouds Agni reaches the earth as lightning. Then Agni forsakes its form and becomes, invisible. It was Mātariśvā who gave form to Agni and gave him to the Bhṛgu family. From that day onwards it became possible to produce fire and the Ṛgveda describes how Agni is produced by sages by the use of Araṇi sticks. The main job of Agni is to receive the oblations from Devas when they conduct *yāgas.*

THE ĀGNEYA-PURĀṆA

The Purāṇic literature, which must have originated in the later Vedic period, has in all ages been connected with the life of the common people much more intimately than the Vedic. Like a living organism it has undergone changes from time to time with the changes in the social and religious life to the people and has thus been able to preserve to an appreciable degree materials for the study of popular life in ancient and mediaeval India. Although it is highly gratifying to see that this literature has grown in extent by the addition of numerous new works which the different sectaries composed at different times from different places, it is equally discouraging to find that a good number of the Purāṇas, including some of the principal ones, came to be substituted by comparatively late works bearing the same titles. As examples of such replaced works we may name the *Brahma, Brahma-vaivarta,Garuḍa* and *Āgneya-purāṇa in particular.* Of these four principal Purāṇas, the first was an ancient and widely popular work quoted profusely by the Smṛti-writers and belonging most probably to the Brahmā-sect, but it has been replaced by the present *Brahma-purāṇa,* a spurious Vaiṣṇava work compiled in Orissa not earlier than the beginning of the tenth century A.D. The *Brahma-vaivarta-purāṇa* also was, like the *Brahma,* an early work glorifying Brahmā and belonging to the Brahmā-sect, and the *Garuḍa-purāṇa* was probably a Śaiva work. But the present *Brahma-*

vaivarta and *Garuḍa-purāṇa,* which have successfully eclipsed the earlier works of the same titles, are both Vaiṣṇava works of comparatively late dates.Unfortunately no manuscript of the earlier *Brahma-vaivarta* and *Garuḍa-purāṇa* has been discovered as yet, and it is almost certain that these three works have been lost for ever.

As to the *Āgenya-purāṇa* we were so long under the impression that this work also had the same fate as the other three, being driven to extinction by the present *Agni-purāṇa*, which has been found to be an apocryphal work of the ninth century A.D. But fortunately our impression has been falsified by our recent find that his genuine *Āgneya-purāṇa* in still surviving under a different title, *viz.*, '*Vahni-purāṇa*'; and it is our object in the present paper to prove the identity of the two works by all the evidences in our possession. But before we enter into a detailed discussion of the various problems connected with this *Āgneya-purāṇa*, which we call geniune, we should state why we have named it as '*Āgneya-purāṇa*' and not as '*Agni-Purāṇa*', a title which is so familiar to us at present and with which all the printed editions of the apocryphal Purāṇa proclaimed by Agni have been named.

THE TITLE 'ĀGNEYA-PURĀṆA' EXPLAINED

The glance over the difference lists of eighteen Purāṇas contained in various works, will show that 'the Purāṇa proclaimed by Agni was, in the great majority of cases, called 'Agneya' Purāṇa and not 'Agni-purāṇa'. The comparatively early writers, such as Madhvācārya, Vallāyudha, Devaṇabhaṭṭa and others, who had occasion to refer to or draw upon this Purāṇa, named it almost invariably as 'Āgneya-purāṇa'; and among the later Smṛti-writers also the name 'Āgneya-purāṇa' is more popular than the '*Agni-purāṇa*'. In the manuscripts of the so-called *Vahni-purāṇa* the title '*Āgneya-purāṇa*' occurs in the final colophons as well as in some of the chapter-colophons, whereas, the title '*Agni-purāṇa*' is not found even once. The spurious *Agni-purāṇa*, which, from its very origin, aimed at occupying the place of the earlier 'Purāṇa declared by Agni' by imitating the title, form and extent of the latter, invariably calls itself '*Āgneya-purāṇa*' or '*Āgneya Mahapurāṇa*' in the body of the text as well as in the colophons. So, it is evident that the earlier Purāṇa declared by Agni and known to the works and authors mentioned above, was originally named and reputed as '*Āgneya-purāṇa*' and that it was much less frequently that this work was called '*Agni-purāṇa*' by certain writers. Under these circumstances we have preferred the title '*Āgneya-purāṇa* which is not only genuine but also distinguishes our present work from the apocryphal *Agni-purāṇa* now available in more printed editions than one.

THE IDENTITY OF THE VAHNIPURĀṆA AND THE GENUINE ĀGNEYAPURĀNA

It has already been said that the genuine *Āgneya-purāṇa* is still continuing its existence under the title '*Vahni-purāṇa*'. But M. Winterniz, R. L. Mitra and others failed to understand the real character of the so called *Vahni-purāṇa* now existing in Mss, and took it to an Upapurāṇa of minor importance. That the idea of these scholars about this so called *Vahni-purāṇa* is entirely erroneous, can be established by various evidences, which show definitely that it is this so called *Vahni-purāṇa* which is the same as the genuine *Āgenya-purāṇa* known to the extant Purāṇas and the Smṛti-writers.

The *Āgneya-purāṇa*, also designated on rare occasions as '*Agni-purāṇa*', '*Vahni-purāṇa*', '*Vahnija*', '*Vāhna*' has invariably been named in all the available lists of eighteen Purāṇas and was thus an ancient work of unquestionable authority. By way of characterising the different Purāṇas and praising gifts of Mss. of these to worthy Brahmins, the Matṣya and the Skanda-Purāṇa say about this Āgneya-purāṇa.

"That (Purāṇa-people) call '*Āgneya*' which was spoken out by Agni to Vasiṣṭha in connection with the affairs of the Īśāna-kalpa. This (Purāṇa) of 16,000 (Granthas or Ślokas) yields the fruits of all sacrifices to one who prepares a copy of it and gives it away in the prescribed manner in the month of Mārgaśīrṣa after furnishing it with a lotus made of gold and a cow made of sesamum".

The *Saura-purāṇa* (9.25) also says:

"The fruit of the Rājasūya sacrifice accues eternally (to him who) chances to give the *Āgneya* (Purāṇa) on the first lunar day to (a Brahmin) who maintains the sacred fire (āhitāgni)".

The *Padma-purāṇa*, Uttara-khaṇḍa includes the *Āgneya* among the Tāmasa Purāṇas which, according to the *Matṣya* and the *Skanda-purāṇa* (Prabhāsa-khaṇḍa), glorify Agni or Śiva, and the Śiva-rahasya-khanda (2.34) of the Śaṁkara-samhita of the Skanda-Purāṇa declares the *Āgneya-purāṇa* to be a work in praise of Agni (agner āgneyam ekakam). From these statements of the different Purāṇic works we deduce the following details about the peculiar features of the '*Āgneya Purana*':

(a) This work praised Agni as the highest deity;
(b) it deal with the sacrificial rites and conduct of Āhitāgni Brahmins and was specially meant for them;
(c) it was concerned with the events of the Īśāna-kalpa;
(d) it was spoken out by Agni to Vasiṣṭha; and
(e) it consisted of 16,000 Granthas or Ślokas.

An examination of the present *Vahni-purāṇa*, however, shows that this work contains only some of the features mentioned above, and not all. It praises Agni as the highest and most benevolent deity in some of its chapters including the opening ones and takes Brahmā, Viṣṇu, Śiva and others to be his different forms; it speaks highly of the Agnihotrins and their Vedic studies and sacrificial rites, which are said not only to yield the merits of visiting all the holy places, making gifts, observing fasts, and doing all other pious acts but also to lead to the state of Brahmā and in Chapters 3ff, it introduces Vahni as speaking on the religious duties (dharma) of the Brahmin sacrificers (*agnihotrin*) as well as on the methods and rsults of performing different kinds of sacrifices. On the other hand, there is no mention of the Īśāna-kalpa anywhere in the whole work; in a few chapters from the beginning we find Vahni (also called Agni and Pāvaka-Fire) speaking to Marīci about the sacrificial rites and duties of the Agnihotrins, whereas, Agni is said to have spoken to Vasiṣṭha on Vaiṣṇava 'Kriyā-yoga' as late as in Chapter 28, and the extent of this work, as we have it now, is found to be about 12,000 Granthas or Ślokas.

This partial compliance of the '*Vahni-purāṇa* with the above-mentioned features of the '*Āgneya Purana*' naturally raises doubt about the identity of the two works, and this doubt is

strengthened all the more by the apocryphal *Agni-purāṇa* in which Agni is found to speak to Vasiṣṭha from the very beginning and which always calls itself '*Āgneya Purana*' or '*Āgneya Mahapurāṇa*' and says (272.10-1):

> "The *Āgneya* (Purāṇa) is that which was spoken out by Agni to Vasiṣṭha. One, who makes a copy (of this work) and gives it away in the mouth of Mārgaśīrṣa, becomes the giver of all (things). (The work) has 12,000 (Granthas or Ślokas) and enlightness (people) in all the lores.".

Although the word '*sarvavidyāvabodhanam*' in the above lines shows definitely that this description aims at characterising the apocryphal *Agni-purāṇa* itself which claims to be a '*vidyāsāraṁ purāṇam*' (1.13) and deals with the different branches of learing, the title '*Āgneya Purana*' and the occurrence of the interlocution between Agni and Vasiṣṭha throughout the whole Purāṇa tend to create an impression that it is this *Agni-purāṇa*, and not the *Vahni-purāṇa*, which is the same as the '*Agneya*' Purāṇa described by the *Matsya, Skanda, Saura* and other Purāṇic works mentioned above. But this impression is totally set aside by Vallālasena who clearly distinguishes between two '*Agneya*' *Purāṇas* – one genuine and the other spurious. He profusely draws upon the genuine *Āgneya-purāṇa* in his *Dana-sāgara* and *Adbhuta-sāgara* but rejects with contempt the other *Āgneya-purāṇa* as well as the spurious *Tārkṣya* (*i.e. Gāruḍa*). Brahmā, Vaiṣṇava and *Liṅga*, saying:

> "The other *Tārkṣya Purāṇa, Brahmā* (*Purāṇa*) and *Āgneya* (*Purāṇa*), and also the *Vaiṣṇava Purāṇa* of 23,000 (Granthas of Ślokas) and the other *Linga Purāṇa* of 6,000 (Granthas of Ślokas) – (all these works are marked) by (topics on) initiation, consecration, salvation of Pāṣaṇḍas (Tantriks) and testing of gems, by fictitious genealogies, by lexicography, grammer, etc., and by irrelevant and mutually contradictory statements: Finding people to be deceived by (followers of) of Mīnaketana and others who are hypocretes, heretics and pseudo-ascetics, I have rejected with contempt all (these works)".

The contents of the spurious Purāṇas, as given by Vallālasena in the lines quoted above, show definitely that by the spurious '*Agneya*' and '*Tārkṣya*' he means the present *Agni* and *Garuḍa-purāṇa* which deal with all the subjects mentioned by him, have Tāntric (Pāṣaṇda) elements to a very great extent, and are comparatively late works.

As to Vallālasena's numerous references to and quotations from the genuine '*Āgneya-purāṇa*' or '*Agni-purāṇa*' in his *Dana-sagara* and *Abdhuta-sagara*, only a very few scattered lines are found in the present *Agni-purāṇa*, whereas, the great majority of them, including the extracts of various lengths, are traceable in the present *Vahni-purāṇa* with the same order of verses as in Vallālasena's works. In a good number of these quotations, often consisting of large extracts or even entire chapters, the interlocutors have been given as Vasiṣṭha and king Ambārīṣa, some works such as 'kuruśārdūla', 'vira', 'rājan', 'nṛpa', 'rājendra', etc., have been used in the Vocative cases, and mention has been made of the following stories and topics: killing of Hiraṇyakaśipu (hiraṇyakaśipu-vadha), defeat of Śakra (Indra) in his fight with Rāvaṇa (rāvaṇa-yuddhe śakra-parājaya), Trijaṭā's dream (about the fate of Rāvaṇa and his capital–trijaṭā-svapna), and birth of Vāmana (vāmanotpatti). It is interesting to note that the present *Vahni-purāṇa* has all these interlocutions, words, stories and topics together with the relevant verses quoted by vallālasena, whereas, the present apocryphal *Agni-purāṇa* contains

none. This is highly remarkable and shows definitely that the genuine *Āgneya-purāṇa*, used by Vallālasena, is the same as the work now going by the name '*Vahni-purāṇa*'. The identity of these two works is also supported by another fact which is stated below. Going to explain why he did not draw upon all the Purāṇas and Upa-Purāṇas dealing with gifts, Vallālasena expresses his deep hatred to Tantricism and says clearly that he avoided quoting verses from those Purāṇas, or parts thereof, which were influenced by Tantricism. Thus, Vallālasena says, the *Bhaviṣya-purāṇa* was utilised by him up to the chapters on Saptamī (-kalpa), while he rejected those on the Aṣtamī and Navamī (-kalpa) owing to their imbibing Tantric influence, the spurious *Tārkṣya, Brahmā, Āgneya, Vaiṣṇava* and *Liṅga* were scornfully rejected by him *in toto*, because the Tantriks compiled these works for misleading the masses and were trying to propagate their own ideas, rites and customs through these; and the *Devī-purāṇa*, 'which was excluded from the lists of Purāṇas and Upa-Purāṇas due to its treatment of sinful acts', was rejected by him because of its Tantric character. But it is remarkable that he expresses no such feeling about the genuine *Āgneya-purāṇa* which he extensively utilises in his *Dana-sagara* and Adbhuta-sagara. So, it is sure that the *Āgneya-purāṇa* drawn upon by him did not contain any trace of Tantricism; and in this respect the present *Vahni-purāṇa* does not differ in the slightest degree from the genuine *Āgneya-purāṇa* of Vallalasena.

The above identification of the genuine *Āgneya-purāṇa* with the extent *Vahnipurāṇa* also supported by the references to and quotations from the '*Agneya*' or '*Agni-purāṇa*' contained in many other works, *viz.*, Ānandatīrtha Madhva's *Brahmasūtra-bhāṣya*, Halāyuddha's *Brāhmaṇa-sarvasva*, Devaṇabhaṭṭa's *Smṛti-candrikā*, Hemādri's *Caturvarga-cintāmaṇi*, Caṇdeśvara Ṭhakkura's *Kṛtyaratnākara*, Mādhavācāya's commentary on the *Parāśara-samrti*, Śūlapāṇi's *Śrāddha-viveka*, *Tithi-viveka* and *Durgotsava-viveka*, Vidyāpati Upādhyāya's *Gaṅga-vākyāvalī*, Rudradhara Upādhyāya's *Varṣa-kṛtya* and *Śrāddha-viveka*, Vācaspati Miśra's *Tīrtha-cintāmaṇi*, Gaṇapati's *Gaṅgā-bhakti-taraṅgiṇī*, Narasiṁha Vājapeyin's *Nityācārapradīsa*, Śrīnātha Ācārya-cūdāmani's *Kṛtya-tattvārṇava*, Raghunandana's Smṛti-tattva, Gopālabhaṭṭa's *Hari-bhakti-vilāsa*, Rūpa Gosvāmin's *Har -bhakti-rasāmṛta-sindhu*, Anantabhaṭṭa's *Vidhāna-pārijāta*, Nīlakaṇtha's *Ācāra-mayūkha*, Viṣṇubhaṭṭa's *Pūruṣārtha-cintāmaṇi* (Kālakhaṇḍa), and so on. In some of the extracts quoted in these words there is mention of the topics (such as the Brahmin's lament after his son's death caused by Daśarath) and the speakers, *viz.*, (i) sūta (speaking to the sages) (ii) Vasiṣṭha (speaking to Ambārīṣa), (iii) Viṣṇu (speaking to Gaṅgā), and (iv) Sūrya, and the words 'kuruśārdūla', 'rājan', 'rājendra' and 'nṛpa' (all pointing to King Ambārīṣa as the addressee) have been used in the Vocative Case. It is reasurring to say that most of these references and quotations can be traced in the present *Vahni-purāṇa*, whereas, the apocryphal *Agni-purāṇa* has only a very few of the quoted lines and contains none of the speakers and words mentioned above. The changed contexts, position, arrangement, and texts of these few lines, found common between the present *Agni-purāṇa* and the quotations made from the genuine *Āgneya*, leave no scope for doubt about the fact that these lines, as also many others, have been retained here and there by the present *Agni-purāṇa* from its earlier prototype.

We have seen above that, so fas as the evidence of the Smṛti writers and others goes, the present *Vohni-purāṇa* is the same as ther earlier *Āgneya-purāṇa* known to and utilised by

these writers. It is for this unity of the two texts that the same verses are sometimes ascribed to the '*Agneya*' or '*Agni purāṇa*' in some places and to the '*Vohni-purāṇa*' in others, and that the reading '*Agni-purāṇa*' is found to occur in place of '*Vihni-purāṇa*' in some Mss. of a particular Smṛti work.

The title of the *Vahni-purāṇa* need not be taken to go against the above identification. This title occurs only in the chapter-colophons, and that also, not in all. In the body of the text of this so called *Vahni-purāṇa* the work has been called "Agni-saṁjñita Purāṇa (and not "Vahni-saṁjñita-purāṇa" or "*Vahni-purāṇa*"); and the name "*Āgneya*" occurs in the final colophons of its two complete Mss. as well as in the colophons of Chaps. 1-3 and 64 of all the three Mss. we have been able to consult. That this so called *Vahni-purāṇa* was traditionally known as *Agni-purāṇa* even to the scribes of the Mrs. of this work, is also known by the occurrence of the syllables 'अग्नि', 'अग्निपु-' or 'अ. पु.' (all being abbreviations for the name 'अग्निपुराण') in the upper corner of the left margin of the second page of all the leaves of all the three Mss. We have already seen that in some of the lists of eighteen Purāṇas the name "*Vahni-purāṇa*", "*Vahnija*" or "*Vāhna*" occurs in places of "*Āgneya.*" or "*Agni.*" That this "*Vahni-purāṇa*", "*Vahnija*" or "*Vāhna*" is the same as the *Āgneya-purāṇa* is shown by Śrīdhara-*svāmin*, Virarāghvācārya, Vijayadhvajatīrtha and Śukadeva who, in their commentaries on the *Bhagvatapurāṇa*, take the name "*Vāhna*", occurring in the list of eighteen Purāṇas given in *Bhāgavata Purāṇa* xii. 13. 4-8, to mean the "*Āgneya*" or "*Agni-purāṇa*".

As to the present extent of the *Vahni-purāṇa*, which does not agree with that of the "*Āgneya*" given in the *Matsya* and the *Skanda-purāṇa* (Prabhāsakhaṇḍa), it may be said that the Purāṇas themselves are not unanimous about the extent of the "*Āgneya*" or "*Agni*" known to them. We have already seen that according to the *Matsya* and the *Skanda-purāṇa* (Prabhāsakhaṇḍa) the *Āgneya* consisted of 16,000 (Granthas of Ślokas). The *Devībhāgavata* (i. 3.9), the Revā khaṇḍa (1.36) of the *Skanda-purāṇa* (V. iii), and the *Revāmāhātmya* also give the same extent of the "Agni-saṁjñita Purāṇa" or "*Āgneya*". But according to *Bhagavatapurāṇa* xii. 13.5 and *Brahmavaivarta-purāṇa* iv. 133. 14-5, the "*Vāhna*" or "*Agni-purāṇa*" (as the *Āgneya* was called respectively in the two works) contained 15,400 (Granthas or Ślokas); in Chapter 98 of the Bengal Mss. of the Padmapurāṇa, Patalakhaṇḍa, the "*Vahni Purāṇa* is said to have consisted of 15,000 (Granthas or Ślokas) and the apocryphal *Agni-purāṇa*, which aimed at replacing the *Āgneya Purāṇa* by assuming its title, form and extent, gives 12,000 (Granthas or Ślokas) as the extent of the "*Āgneya.*" So, it can hardly be deined that the extent of the *Āgneya-purāṇa* varied at different times and also perhaps in different localities, and that this variation was due to revisions and modifications to which the work was subjected from time to time. An attempt to trace in the present *Vahni Purāṇa* the numerous verses and extracts ascribed to the "*Āgneya*," "*Agni Purāṇa*" or "*Vahni Purāṇa*" in different works, revals that a good number of extracts and isolated verses, once found by Hemādri and others in the "*Āgneya*" or "*Vahni Purāṇa*", do not occur in the present text of the *Vahni.* So, either these untraceable verses and extracts have been eliminated from the text of the *Vahni Purāṇa*, or Hemādri and others, quoting these verses and extracts, used a more extensive text of the work.

From what has been said above it is clear that it was the *Āgneya-purāṇa* which came to

be known as *Vahni-purāṇa* also. At the Fire-god, who is said to have spoken out this Purāṇa to Marīci, is called both "Agni" and "Vahni" and is addressed by Marīci with the mention of both these names, the *Āgneya-purāṇa* could find no difficulty in getting popular under the title "*Vahni-purāṇa*". From the evidence of Devaṇabhaṭṭa, Hemādri, Mādhavācārya, Śrīnātha Ācārya-cūḍāmaṇi, Gadādhara, Kamalākarabhaṭṭa and many others we learn that this new title came to be given to the *Āgneya-purāṇa* from a date not later than 1100 A. D. All these Smṛti-writers quote profusely from a "*Vahni Purāṇa*", and almost all these quotations, together with the names of the interlocutors mentioned therein, are found to occur in the present *Vahni*.

Here we should like to explain why the *Āgneya-purāṇa* was looked upon as Tāmasa, what led to the origin of the tradition that this work was declared by Agni to Vasiṣṭha, and where and under what circumstances it first came to be known by its new title "*Vahni Purāṇa*".

A careful examination of the present text of the *Āgneya Purāṇa*, as we have it under the title "*Vahni Purāṇa*," shows that it is not a unified work written at any particular period of time but has come down to us through three main stages. It opens with a benedictory verse in which Agni (called Tejas) has been said to have a triple existence and to form unity in diversity. Without a word of introduction it then presents Vyasa, who narrates the topics of the *Āgneya Purāṇa* as follows:

> Sūta, who was born of a mixture of ghee and coagulated milk (*pṛṣadājya*) on the day of extraction of Soma juice during the sacrifice offered to Brahmā at Puṣkara, once came to the Naimiṣa forest in course of his visit to holy places. At his sight the sages, living there and maintaining the sacred Fire, requested him to tell them about the method and results of visiting holy places. Consequently, Sūta said that holy places are to be resorted to by Brahmins who are no longer to perform sacrifices, by Kṣatriyas and Vaiśyas who have lost all their belongings, by Śūdras whose physical fitness has been badly affected by continued service, by sages who desire for final emancipation, and by celibate students who have been asked to do so by their teachers. Next, after mentioning that a householder is not entitled to visit holy places so long as he has to offer oblations daily to the sacred Fire and to render devout service to his parents, Sūta praised the Agnihotrins and their

devoted and regular service to the sacred Fire, saying:

> "All the different holy places (existing) in heaven, in the air, and on earth, Oh sages, are, it is true, perfectly equal (in merit) to the Agnihotra rite of one who is in the stage of a householder.

"Pilgrimage has, Oh great sages, been prohibited by people of old to a bounteous, Fire-worshipping and sinless person who is entitled to perform sacrifices daily in his house.

"There is no doubt that by offering oblations to the fire in proper time an Agnihotrin earns all the merits which have been said by sages to arise on earth from constant observance of fasts and practice of liberality to Brahmins.

"Of that excellent Brahmin who duly offers oblations (to the Fire), no sin and illrepute exist. Remaining (engaged) in the duties of a Brahmin he attains the state of Brahma after enjoying heaven which is desired by gods.

"By studying the Vedas, by having the body completely relieved of sins by performing sacrifices for (facilitating) the work of gods, by remaining (engaged) in his own Dharma, and

by being indifferent to the objects of senses, one attains the state of Brahmā which consists of the best light.

"By being faithful to his own Dharma and by offering ghee with food during Fire-worship, a Brahmin attains that state from which arises the universe, the stay of all, and into which it merges.

The sages then desired to hear "the Purāṇa named after Agni," referred to the five characteristic Purāṇic topics (*viz.*, Sarga—primary creation, Pratisarga secondary creation, etc.), declared Agni to be the same as Sūrya and to be their deity, who, being visible, was most acceptable "like direct perception among the modes of proof," praised, him as being the soul of the universe and having "threefold power of creation, preservation and destruction, and requested Sūta to tell them about the ancient Dharma in its entirety (*purāṇaṁ dharman akhilam*) (Chapter I). Accordingly, Sūta agreed to "speak on the topics of the Purāṇa (after collecting them) from all Śāstras" and narrated the following story of Agni:

Once Bhṛgu became angry with Agni for some reason and rashly cursed him to be omnivorous. Consequently, the energy of Mahaśvara was discharged in Fire, but, as it was indestructible, it could not be consumed by the latter. Being in distress on account of Maheśvara's energy Agni went to the Himalayas and transferred that energy to the river Gaṅgā conceived, but, being unable to carry the child in her womb, delivered it on that very mountain. "That son of Fire remained there by covering the words with his lustre, (and) the latter got very much enraged at the sight of his son and immediately became invisible by restraining his own body." With the disappearance of the Fire-god there was great distress in the three worlds. The gods, being put to difficulty by the cessation of Agnihotra rites, went to Brahmā with the sages and Gandharvas and requested him to remove the curse from Fire who was the mouth of themselves as well of Patriarchs, Yakṣas and Rakṣases. They further informed Brahmā that it was not possible for them to eat the impure oblations come out of the mouth of the Fire-god and that due to want of performance of Homa and practice of liberality they were waning with the loss of beings. Consequently, Brahmā, with the gods and others in his train, made a thorough search for the Fire-god in the mountains, oceans, rivers, trees, creepers, etc., and at last found him lurking in a Śamī tree. He eulogised the Fire-god in more than thirty verses, and the latter was pleased to appear in person and ventilate his grievances. Brahmā listened to all these and said:

"Hear my (words, which) I shall say for the good of all the worlds and not otherwise.

"Whatever things, pure or impure, offered or not, will be touched by your flames, Oh Fire, will all be sanctified.

"Being duly invoked by twice-born men with (the utterance of) this Mantra during eulogy, by pleased to immediately grant all the worlds (to the eulogisers)."

As the mission of the gods was successful, they returned with full satisfaction, and Agni also entered the universe.

Now, in course of time, Marīci, son of Brahmā, instituted a pompous sacrifice which abounded in food and drink and which was to be continued for twelve years. (Chapter 2.) This sacrifice was performed in the Kṛta age by a large number of qualified Brahmin priests, and in it Indra himself came with other gods to drink Soma juice. While the rite was in

session, the sages, who were officiating as priests, complained that Marīci gave them enough of food and drink but no cows, horses, gold or women. Marīci heard this and assured them of the fulfilment of their desires. He invoked the Fire-god and prayed to him for elephants, horses, chariots, woollen blankets, gold and other valuables from the Northern Kuru country. His prayer was immediately granted by the Fire-god, and he sages also attained complete satisfaction. Being struck with wonder at Marīci's exploits, these sages praised the Vedic sacrifices, appreciated their unparallelled power of yielding the best fruits, and wanted to hear from him "*the best procedures and results of sacrifices*", so that, being gratified with the offer of ghee, the Fire-god might grant to them all the desire objects as well as heavenly enjoyment and final emancipation. At this prayer of the sages Marīci meditated upon the Fire-god, who, consequently, came out of the sacrifice and enquired what he would do for him. Marīci requested him to "*speak on (the sacrificial) Dharma* like a teacher for the good of the sages present in that twelve-year sacrifice"; and the latter asked him to put questions, to which he might give suitable answers. Thus, in reply to Marīci's enquiries about the benefits of the Vedas, wealth, wives and learning as well as about the proper method of performing Vedic sacrifices, the Fire-god said briefly:

"The fruits of the Vedas are the Agnihotra rites, those of wealth are liberality and enjoyment, those of wives are pleasure and sons, and those of learning are good character and conduct.

He then spoke elaborately on the following topics: praise of use of honestly earned wealth in sacrifices and donations; misfortunes brought on by ill-got money; mention of selflessness, liberality, celibacy, truthfulness, kindness, fortitude and forgiveness as roots of the eternal Dharma; benefits derived by the members of the different castes by regularly performing sacrifices; conduct of a Brahmin sacrificer; restrictions about sacrifices to be performed in a Vedic fire; and eloquent glorification of Brahmins, who are said to be the supreme power (*paramaṁ tejaḥ*) of Brahmā and to be capable of creating and destroying all the worlds, the Lokapālas, and even the gods including Vāsava. (Chapter 3.)

Next, being questioned further by Marīci the Fire-god spoke, in Chapters 4-27, on the following subjects: gradation and praise of religious austerity (*tapas*) practised by a Brahmin; method and praise of performance of various daily duties, *viz.*, different kinds of bath (Chapter 4); sipping of water after bath, performance of Prāṇyāyāma, practice of Japa, offer of libations of water to gods, Pitṛs and others (Chapter 5); performance of the five daily great sacrifices (*pañca mahāyajñāḥ*), and so on (Chapter 6); rules to be observed in sleeping; praise of the fire-god and the Agnihotra rites (Chapter 7); benefits derived by repeating the Gāyatrī in the morning and evening by one who is without a sacred fire (*anagnika*); narration of the story of Veṇa (often called Veṇu); description of the Horse-sacrifice performed by Veṇa (Chapter 8); narration of the story of the birth and exploits of king Pṛthu, during whose reign, it is said, the Sūta and the Māgadha were born (Chapter 9); attainment of supernatural powers even by an Anagnika Brahmin through the practice of Tapas (which consists of kindness, tolerance, truth, etc., as well as of Gāyatrī-japa, Gāyatrī-dhyāna, and Prāṇyāma) and the performance of various Homas including Lakṣahoma, Koṭi-homa and Abhicāra-homa (Chapter 10); glorification of Gāyatrī-japa and of Brahmins by narrating the story of a Brahmin who got

relieved of his Mlecchahood by muttering the Gāyatrī (Chapter 11); dissertations on the nature of Brahmā which is the source of creation and is identical with Viṣṇu (also called Hari and Janārdana) in his supreme state; decription of the origin of the universe from Brahmā, said to be the same as Hari (Chapter 12); measurement of time divided into parts from *nimeṣa to manuvantara, kalpa,* etc.; creation by Brahmā who is called "*nārāyaṇātmaka*"; mention of the names of Prajāpatis, Manus, Śakras, Vasus, Rudras, Ādityas, Aśvins, Maruts, Sādhyas, Visvedevas, Pitṛgaṇas, Bhṛgus, Aṅgirases, and so on; description of the nature of Hari who is repeatedly said to be the same as Brahmā and Paramātman; praise of Dharma; uplifting of the earth by the Great Boar; description of the different kinds of creation proceeding from Brahmā who is said to be a form of Hari; descendants of Dakṣa, Bhṛgu, Agni, Dhruva, Kaśyapa and others; narration of the stories of Satī (who gave up her life by throwing herself into water), Dhruva, Maruts, and Viṣṇu's manifestations as the Boar and the Man-lion; praise of Kṛṣṇa Vāsudeva. (Chapters 13-27).

At the beginning of Chapter 28 we are told that the sages of the Naimiṣa forest briefly referred to the praise of Viṣṇu already heard by them and requested Sūta to speak on the various acts (such as the muttering of Mantras, performance of Homas, making donations, observance of fasts and vows, and so on) which please "Kṛṣṇa" and yield final liberation. In compliance with this request Sūta agreed to tell them elaborately about (Kriyā—) Yoga, which, he said, had been spoken out to him by his father, who, in his turn, has received it from the sage Marīci, to whom it had been described by Vahni, the Fire-yoga Sūta narrated the story of King Ambārīṣa as follows:

In order to attain final release from rebirths through Hari's favour king Ambārīṣa practised severe austerities for many years. At last Hari was moved to pity. With a view to testing the king's firmness of devotion he appeared in the latter's mind by assuming the form of Indra and tried to dissuade him from his devotion to Hari, first by promises of granting boons and then by threats of hurling his thunderbolt at him. As the king could by no means be moved from his firm resolve, Hari was pleased to appear before him in his four-handed form and to express his wish to fulfil his desires. The king, who was determined to attain final liberation, asked for "jñāna," and the god instructed to him such Yoga as would lead him to final emancipation (yogaṁ nirvāṇadam). As this superior type of Yoga was too difficult to be conceived of or practised by the common run of people who are practically slaves of their organs of senses, the king requested Hari to give him instructions of Vaiṣṇava Kriyā-yoga which was easier to practise. But the god referred him to his priest Vasiṣṭha, saying that *Vasiṣṭha had heard his Kriyāyoga from Agni* when, during the sacrifice (instituted by Marīci), that god spoke on this subject to the sages present. Hari then vanished, and the king returned to his capital with joy. (Chapter 28). He met Vasiṣṭha there and requested him to describe the method of Viṣṇu-worship (*viṣṇor ārādhana-kiryām*), saying: "I have been told by Viṣṇu: 'Your priest Vaistha will speak to you on Kriya-yoga.' So, Oh sage, I ask you." Vasiṣṭha readily agreed to comply with the king's request and said: "I also remember, Oh great king, that formerly the Kriyā-yoga in respect of the disk-bearing (god) was spoken out by Vahni. After saluting Hari, who is the sacrifice (itself) and the lord of sacrifices, I shall tell you, Oh blessed me, about Kriyā-yoga. Listen to me". He then spoke elaborately on the various duties

of Viṣṇu-worshippers and narrated, in this connection, a number of stories including that of the Rāmāyana. (Chapters 29 to the end).

From the above analysis of contents of the present *Āgneya-purāṇa* it is evident that in its earliest form, the remnants of which have been retained chiefly in Chapters 1-3, this work was concerned with the Fire cult of the Agnihotrī Brahmins of the *Yajurveda* and said to have been spoken out by the Fire-god (called Vahni, Agni and Pāvaka) to Marīci during the latter's twelve-year sacrifice. It dealt with the five Purāṇic topics (*viz.*, creation, re-creation, etc. as well as with the various duties and sacrificial rites of the Agnihotrī Brahmins and praised Agni (often called Vahni) as the Supreme Brahmā and the highest deity effecting creation, preservation and destruction of the universe and comprising Sūrya, Soma, Varuṇa, Indra, Nārāyaṇa and all other gods, who are said 'to reside in him like cows in a grazing ground'. It conceived Agni as identical with Rudra and characterised him with many of the prominent names and features of the latters. Thus, he was called Īśāna, Rudra, Kālāgnirudra, Virūpākṣa, Sahasrākṣa, Tryaksa, Kaṭaṁkaṭa, Tryambaka, Viṣograpā, Hiraṇya-retas, Sarva-hara, etc., he was said to be multiform, with hands, feet, eyes and heats on all sides and a hundred bellies and a hundred mouths, to be cruel, fierce and dreadful, to have a hideous form, tawny eyes with red corners, and tawny hair, to live in clouds and oceans, and to be the creator, giver and consumer of food; and he was identical with the clouds, the roar of the thunder, the four kinds of creatures, and the gods Indra, Yama, Varuṇa, Dhanada, Anila and others, of whom he was said to be the creator also. Thus, the present *Āgneya purāṇa* in its earliest form was practically a work in praise of Rudra and his worship in the form of Agni. But unfortunately this work has not come down to us in its original form in which, as we have already noted, it dealt with all the five characteristic topics of Purāṇas. In Chapter 11 to the end, this work is found in its present form, to be purely Vaiṣṇava, having nothing to do with the praise of Agni or Rudra, although Vahni and Marīci have been retained as interlocutors up to Chapter 27. Even in the first ten chapters, which undoubtedly consist mainly of verses retained from the earlier form of the work, the stamps of the interfering hands of the Vaiṣṇavas are clearly discernible. That in appropriating the *Āgneya-purāṇa* for their sectarian interest the Vaiṣṇava redactors eliminated a large number of chapters from it, is shown not only by this new Vaiṣṇava character which is genuine to most of its chapters, but also by the fact that although in Chapter 3, verses 23-9 the sages, attending Marīci's sacrifice, want to hear 'the best procedures and the results of sacrifices' and Marīci requests the Fire-god 'to speak on (the sacrificial) Dharma', the Fire-god is found to speak much on the praise of sacrifices but nothing on their procedures. It is peculiar that in several places of the present *Āgneya-Purāṇa* Sūta is found to address one single sage and to speak to him on various matters, although in Chapter 1 (verses 2 ff.) as well as in many other places of the *Āgneya-purāṇa* it is the sages of the Naimiṣa forest (and not any particular one among them) who request him to speak to them on the Purāṇa-topics. This disagreement between the numbers of persons questioning and listening to Sūta tends to indicate how the text of the *Āgneya-purāṇa* has been interfered with by the Vaisnavas, and verses or extracts have been retained by them here and there from the earlier form of the work in which the Fire-god spoke to the sage Marīci.

In re-editing the *Āgneya-purāṇa* to their own interest the Vaiṣṇava redactors did not take

to their own power of original composition in all cases but utilised various Vaiṣṇava works, especially the Viṣṇu-purāṇa, Harivaṁśa, Viṣṇudharma and Rāmāyana, from which they took a large number of verses and even complete chapters and added them to the *Āgneya-purāṇa* in place of those eliminated from the latter. As a matter of fact, the part of the present *Āgneya purāṇa* from chapter 28 consists considerably of chapters and verses taken from the *Viṣṇudharma* and the *Rāmāyana*. That the *Āgneya-purāṇa* utilised these two works in Chaps. 28ff. admits of no doubt. In Chapters 1-3 of the *Viṣṇudharma* the story of king Ambārīṣa has been introduced as follows:

> Once Śaunaka and other sages came to see King Śatānīka (grandson of king Parīkṣit), after the latter's coronation had been over. Śatānīka received these sages with due honour and requested them to favour him with discourses on Nārāyaṇa (*i.e.*, Kṛṣṇa), through whose favour his ancestors could recover their lost kingdom and who saved the life of his grandfather from the deadly weapon hurled by Drona's son. He then expressed his desire for hearing the ways, secret Mantras, service, gifts, vows, fasts or Homas, by which might be worshipped for getting over the miseries of life. The sages were pleased with Śatānīka's devotion for the god and requested Śaunaka to speak to Śatānīka about Nārāyaṇa (*i.e.*, Kṛṣṇa). Consequently, Śaunaka briefly explained the origin of the universe, referred to the tradition of inheritance of all these topics from Brahmā and said that once, after hearing from Brahmā about the highest type of Yoga which leads to Kaivalya by effecting the complete cessation of the functions of the mind, Marīci and others requested the god to speak to them on some easier method of Yoga which could be practised with success even by a common man, that Brahmā spoke to these sages of Kriyā-yoga which consists in the constant propitition of Nārāyaṇa (*i.e.* Kṛṣṇa) by sacrifice, worship, service, observance of vows and fasts, gratification of Brahmins, and other acts, and that on the basis of Brahma's instruments these sages compiled treatises on Kriyā-yoga, which liberates people from bondage, Śaunaka narrated the story of king Ambārīṣa thus: Being desirous of bringing the duals to an end through Viṣṇu's favour, king Ambārīṣa practised austerities with great devotion. Viṣṇu was pleased but he would not favour the king without putting him to test. He appeared before the latter in the form of Indra, gave himself out to be the god of gods ruling over the Ādityas, Vasus, Rudras, Nāsatyas, Maruts, Prajāpatis, Sādhyas, Viśvedevas and others, and asked the king to choose a boon. But the latter made in clear to him that he was not eager for having anything from Indra, but was trying to please Viṣṇu who ensured prosperity to Indra by killing Hiraṇyākṣa, Hiraṇyakśipu and other demons, by recovering his kingdom from Bāli, and by various others acts, and who was the creator, protoctor and destroyer of the universe and the source of origin of the gods forming the triad. At these words of the King Viṣṇu, in the form of India, pretended to be enraged and threatened the king with his thunder-weapon. But the latter pleaded innocence and remained unmoved. His unswerving devotion pleased Viṣṇu so much that the god revealed himself in his real form in which he has four hands and wears yellow clothes and spoke briefly to the king on the best system of Yoga which is 'nirbija' and ends all miseries of life for ever (*atyantaduḥkha-saṁyoga bheṣajam*). But as this type of Yoga was too difficult for the king, he requested

Viṣṇu to tell him about such Yoga as could be practised by people like himself. Consequently, Viṣṇu spoke of Kriyāyoga which puts a stop to all suffering of life and advised the king to be devoted to him heart and soul, to worship him constantly with flowers and other things as well as with the offer of highly valuable articles of gold, silver, etc., to think of him incressantly, and to see him everywhere and in all beings. Next, being requested by the king to speak elaborately on this Kriyāyoga, Viṣṇu (called Keśava) referred him to his priest (*purohita*) Vasiṣṭha, who, he said, would tell him about it through his favour. The god then disappeared; and the king returned to his capital in a joyful mood (Chapter 2). There he met Vasiṣṭha, intimated to him what Viṣṇu had said, and requested him to speak on Kriyāyoga concerning Viṣṇuworship (... ... ... *kriyāyogaṁ viṣṇor ārādhanaṁ prati*) Chapter 3).

From the above summary of contents of Chapters 1-3 of the *Viṣṇudharma* it will be evident that the story of Vasiṣṭha and king Ambārīṣa, as given in Chapter 2 of the *Viṣṇudharma*, is the same as that contained in *Āgneya-purāṇa*, Chapter 28, the main difference between the two sources being that in the *Viṣṇudharma* this story is narrated by Śaunaka to King Śatānika and Kriyāyoga is said to have been spoken out first by Brahmā to Marīci, Bhrgu and other sages and then by Vasiṣṭha to king Ambārīṣa through Viṣṇu's favour, whereas in *Āgneya-purāṇa*, Chapter 28 the story is narrated by Sūta to the sages of the Naimiṣa forest as in interlocution between Vahni (the Fire-god) and Marīci, and the discourse on Kriyāyoga is traced back to the Fire-god (Vahni, Agni), who is said to have narrated it first of all to Marīci and others and from whom Vasiṣṭha is said to have heard it during a sacrifice (instituted most probably by Marīci). That the *Āgneya-purāṇa* derived this story from the *Viṣṇudharma* is shown definitely by the facts that in all the three Mss. of the *Āgneyapurāṇa* we have been able to consult, the colophon of Chapter 28 (which contains the story) has been given as 'devāmbarīṣa-saṁvādo nāma dvitīyo 'dhyāyaḥ' clearly in imitation of the colophon of Chapter 2 of the *Viṣṇudharma* which was as 'iti visnudharmeṣv acyutāmbarīṣa saṁvādo nāma dvitīyo 'dhyāyaḥ', that it is in Chapter 28 of the *Āgneya-purāṇa* (and not in Chapter 3, wherein the story is given as to how the Fire god came to speak to Marīci and other sages on the various Purāṇic topics) that Vasiṣṭha is mentioned for the first time and said to have heard the Kriyāyoga from Vahni during a sacrifice (instituted most probably by Marīci), and that is several places of the *Āgneya-purāṇa* the words 'visnudharma', 'Vaiṣṇava dharma' and 'vaisnavadharma' have been used, though in their literal sense. After appropriating the story of Vasiṣṭha and Ambārīṣa from the *Viṣṇudharma-purāṇa* the *Āgneya-purāṇa* makes Vasiṣṭha the general speaker in all chapters following Chapter 28, not excepting even those which have been derived from some other source than the *Viṣṇudharma* or which contain the story of the *Rāmāyana*. We do not know for certain what other sources were utilised in those chapters of the *Āgneya-purāṇa* which not were derived from or based on the *Viṣṇudharma* and the *Rāmāyana*. The mention of the '*Bhaviṣyapurāṇa*' in *Āgneya-purāṇa* 14.1 tends to show that our *Āgneya-purāṇa* utilised the Bhaviṣya-purāṇa also. The verses, found common to the *Āgneya-purāṇa* and the *Bhaviṣyottara* must have been taken by the latter either from the former or from some common source utilised by both of them.

As to the utilisation of the language and contents of Valmīki's *Rāmāyana* in the present

Āgneyapurāṇa it may be pointed out that in chapters previous to those on the *Rāmāyana* story there are mentions of the *Ramayana*' (or *Rāghavāyana*') and its author 'Valmiki' and references to its contents and to the merits of studying it and giving it away as a gift to a worthy Brahmin recipient. So, the Vaiṣṇava redactor, who added the story of Vasiṣṭha and Ambārīṣa to the *Āgneya-purāṇa*, was not only familiar with Valmiki's Rāmāyana but also looked upon it as a highly sacred book and recommended its study. There is, however, no evidence to show that the Rāma story was added to the *Āgneya-purāṇa* later than that of Vasiṣṭha and Ambārīṣa.

It should be mentioned here that in Chapter 3 of the *Āgneyapurāṇa* the Fire god is said to have spoken to Marīci and other sages on the different Purāṇic topics during the sacrifice instituted by Marīci, there being no mention of Vaiṣṇava Kriyāyoga of a Visistha as a hearer, that it is as late as in Chapter 28 (which as we have already seen, is constituted of verses mostly taken from *Viṣṇudharma* Chapter 2) that Vasiṣṭha is mentioned for the first time and said to have heard discourses on Vaiṣṇava Kriyāyoga from the Fire god during a sacrifice (most probably the one instituted by Marīci, and that in several places of *Āgneya-purāṇa* Vasiṣṭha has been made to refer either to Vahni as the original speaker or to the interlocution between Vahni and Marīci. So, there is no doubt that the interlocution between Vasiṣṭha and King Ambārīṣa marks a later stage in the constitution of the present *Āgneyapurāṇa* than that in which this Purāṇa was a work of the Agnihotrins of the *Yajurveda* and the Vahni and Marīci as interlocutors.

Although in Chapters 4-26 of the Āgneyapurāṇa numerous extracts and isolated verses have been derived from Pāñcarātra works such as the *Harivaṁśa* and the *Viṣṇupurāṇa* and in Chapter 27ff. (and not in any of the preceding ones) the name 'Krsna' (for 'Viṣṇu') occurs repeatedly and the Bhagavatas are mentioned and praised on more occassions than one, we are not sure that even the Vaiṣṇava recast of the present *Āgneyapurāṇa* there were to stages due to the activities first of the Pāñcarātras and then of the Bhagavatas. A careful examination of the present text of the *Āgneyapurāṇa*, however, shows that even after the story of Vasiṣṭha and Ambārīṣa had been introduced into his work, verses continued to be added here and there, although their number is not very great.

From the above analysis of contents of the present *Āgneyapurāṇa* it is evident that this work his passed through three main stages before attaining its present form, extent and character. It was originally a work on the Fire cult of the Agnihotri Brahmins of the *Yajurveda*, and in it the Fire god was taken to be identical with Rudra. So, it was practically a work in praise of Rudra Śiva. During the second stage, this work was appropriated by the Vaisnavas (most probably Bhagavatas) and furnished with the interlocution of Vasiṣṭha and Ambārīṣa, who appear in all chapters except the first twenty-eight and of whom the former is said to have heard about Vaiṣṇava Kriyāyoga from the Fire god himself; and the third stage was marked by minor additions and alterations made here and there. So, when the *Saurapurāṇa* (9.25) praises the gift of the *Āgneyapurāṇa* to an Āhitāgni Brahmin, the Śivarahasyakhaṇḍa (2.34) of the Śaṁkara-saṁhitā of the Skandapurāṇa takes this work to be one in praise of Agni, and the *Padmapurāṇa* (Uttarakhaṇḍa, 263, 81-5) includes it among the Tāmasa Purāṇas, these works point undoubtedly to the present. *Āgneyapurāṇa* in its original form, in which Agni was praised and taken to be indentical with Rudra Śiva. By their mention that the *Āgneyapurāṇa*

was spoken out by Agni to Vasiṣṭha the *Matsyapurāṇa* (53.28-30) and the *Skandapurāṇa* (VII.i. 2.47-8) definitely mean the present *Āgneyapurāṇa* in its Vaiṣṇava character which became very prominent since the appropriation of the work by the Vaisnavas and in which Vasiṣṭha figures more prominently as a speaker than anybodyelse and is said to have been told about Vaiṣṇava Kriyā-yoga by the Fire-god himself.

We have seen above how the genuine *Āgneyapurāṇa* was known to the different Purāṇas in its different forms and characters. We shall now explain where and undere what circumstances this work first came to assume a new title, *viz.*, '*Vahnipurāṇa*'.

It has already been pointed out that of all the Purāṇic works it is only the *Bhāgavata*, the '*Kālikāpurāṇa*' (as quoted in Hemādri's *Caturvarga-cintāmaṇi*, I, p. 531), and the *Padmapurāṇa*, Pātāla-khaṇḍa (Bengal text as occurring in the Calcutta Asiatic Society Ms. No. G1416A) which name the *Āgneyapurāṇa* as '*Vāhna*', '*Vahnija*' and '*Vahnipurāṇa*' respectively, and that the earliest writers to refer to or draw upon the *Āgneyapurāṇa* under its new title '*Vahni-purāṇa*' were Devaṇabhaṭṭa, Hemādri and Mādhavācārya. It is now well-known to scholars that the present form and extent of the *Bhāgavata-purāṇa* are due considerably to the activities of the Tamil Vaisnavas, the marks of whose interfering hands are clearly discernible throughout this work, and that Devaṇbhaṭṭa, Hemādri and Mādhavācārya were all South India writers. So, it seems that it was in South India that the *Āgneyapurāṇa* first came to be known as *Vahnipurāṇa*'. As a matter of fact, not a single reference to the *Vahnipurāṇa*' is traceable in the Smṛti works of Bengal down to the end of the third quarter of the fifteenth century A.D., and in those of Mithilā and Orissa, till the beginning of the seventeenth century A.D. as Devaṇabhaṭṭa quotes 17 metrical lines from the '*Vahnipurāṇa*' but only 2 from the '*Agnipurāṇa*' (*i.e.*, the genuine *Āgneyapurāṇa*) and as the verses ascribed by Hemādri to the '*Vahnipurāṇa*' far out number those ascribed by him to the '*Agneyapurāṇa*', it seems that these two writers had direct knowledge of the '*Vahnipurāṇa*' looked upon this work as different from the *Āgneyapurāṇa*, and derived verses of the '*Agneyapurāṇa*' not direct from any copy of this work but from the Smṛti works known to them. This supposition gains ground when we see that although some of the verses ascribed by Hamādri to the '*Agneyapurāṇa*' are found to occur in the '*Vahnipurāṇa*', they are not quoted in the *Caturvarga-cintāmaṇi* under the title '*Vahnipurāṇa*'. However, from the position of authority attained by the '*Vahnipurāṇa*' in the twelfth and thirteenth centuries A. D. it is evident that the *Āgneyapurāṇa* came to be known as '*Vahnipurāṇa*' is Southern India considerably earlier than 1100 A. D.

Now, the question arises as to why the *Āgneyapurāṇa* was given this new title '*Vahnipurāṇa*' in Southern India in spite of the fact that it was widely known from early times as *Agneyapurāṇa*'. For an adequate answer we have to refer to the valuable statements made by Vallālasena about the various works of the Purāṇic literature known to him. We have already said that in his *Dānasāgara* Vallālasena mentions a few Purāṇas, *viz.*, *Tārkṣya, Brahmā, Āgneya, Vaiṣṇava* and *Liṅga*, and says that the Tāntriks compiled these works with sectarian motives, imbued them with Tantric elements, and deceived and mished the people with these. From Vallālasena's statement it is evident that the spurious '*Agneya*' Purāṇa, written by the Tantriks, had already attained considerable popularity in Northern India as a genuine Mahāpurāṇa, and that the genuine Āgneyapurāṇa, which was completely free from Tantric

elements, was growing more and more unpopular with the spread of Tantricism. Being written some time during the ninth century A. D. the spurious *Āgneya,* which has survived to us and is now available in more printed editions than one under the title '*Agnipurāṇa*', began its fight against the genuine *Āgneyapurāṇa* for occupying the latter's position and was soon able to attain much popularity especially among those who had been influenced by Tantricism. But the apathy, or rather hatred, which the comparatively early Smṛti-writers bore towards the Tantras, prevented this Purāṇa from attaining a position of universal recognition as the genuine Mahāpurāṇa spoken out by the Fire-god.

Thus in the twelfth century, as the evidence of Vallālasena indicates, this work was still trying in Bengal to hold the ground against the genuine *Āgneyapurāṇa* and took a few centuries more to attain a position of authority among the Smṛti-writers. In the meantime it was gaining ground in Orissa, where Viśvanātha Kaviraja (1300-1384 A. D.) was the first scholar to recognize its authority and to draw upon it in his *Sāhityadarpana.* The next writer to utilise this spurious *Āgneyapurāṇa* also hailed from Orissa. He was Narasiṁha Vājapeyin, a Smṛti-writer, who flourished about the middle of the fifteenth century A. D. Even in the sixteenth century this work was able to attain only partial recognition in Bengal, where Govindānanda Kavikaṅkaṇācārya (1520-1560 A. D.) was the first writer to look upon it as an authority and to utilise its contents profusely in his works. It is interesting to note that outside Bengal and Orissa this work attained recognition of scholars much later and took a few decades more to be looked upon as an authority in Western and Southern India, and in Mithilā it was not even referred to by any writer down to the end of the sixteenth century A. D., if not later. So, there is little scope for doubt that the spurious *Āgneyapurāṇa,* now going by the title *Agneyapurāṇa*', originated either in Eastern or in Western Bengal (most probably in the latter) and began its struggle for authority from there. However, the rise of this spurious *Āgneyapurāṇa* proved very dangerous to the genuine *Āgneyapurāṇa* in Northern India, and the result was that even before 1100 A. d. the latter was forced to traverse to Southern India where Tantricism had not yet spread as much as in the north and to save itself from extinction by assuming a new title '*Vahnipurāṇa*' most probably to avoid being stamped as a spurious work.

AHALYĀ

Turned into stone by the curse of her husband, Gautama. Ahalyā was a princess of the Pūru dynasty.

Descended in order from Viṣṇu as follows: Brahmā-Atri-Candra-Buddha-Purūravas-Āyus-Nahuṣa Yajāti-Pūru-Janamejaya-Prācinvā-Pravira-Namasyu-Vitabhaya-Saṇḍu-Bahuvidha-Saṁyāti-Rahovādi-Raudrāśva-Matināra-Santurodha-Duṣyantra-Bhārata-Bṛhatkṣetra-Ḥasti-Ajamiḍha-Nila-Śānti-Śuśānti-Purujua-Arka-Bharmyaśva-Pāñcāla-Mudgala-Ahalyā.

The story of how Ahalyā was cursed by her husband, Gautama, and was turned into a stone is told in different versions in different Purāṇas. The following is the version in the Valimiki Rāmāyana. When Viśvāmitra was taking back Rama and Lakṣmaṇa from the forest to the palace of Janaka they came across as Āśrama on their way. Giving details about that Āśrama Viśvāmitra told the princes thus: "This is the Āśrama where the sage, Gautama, was living with his wife, Ahalyā. Indra fell in love with the beautiful Ahalyā and while the sage

was out for bathing Indra entrerd the Āśrama in the disguise of the sage himself and took bed with her. But before Indra could get out Gautama himself came to the Āśrama and enraged at what he saw, cursed them both. Indra was to lose his testicles and Ahalyā was to turn into a stone. But taking pity on her the sage declared that she would take her original form the moment Rāma of Tretā Yuga came to that place and touched the stone by his foot. Testicleless Indra went to devaloka and there his friends feeling sorry for him, substituted a goat's testicle and got him to normal." While Viśvāmitra was talking to the princes, Śrī Rama's foot touched the stone and Ahalyā stood up in all beauty. Ahalyā and Gautama lived in the same Āśrama again for another long period.

In Kathāsaritsāgara this story is told in a slightly different yet more interesting way. As soon as Gautama entered the Āśrama Indra turned himself into a cat. Angrily the sage questioned Ahalyā, "who was standing here when I came in?" Ahalyā replied, "Eso thiyo khu majjara" (Eṣaḥ sthitaḥ khalu mājjāraḥ). It was a cat which was standing there. Here Ahalyā used a pun on the word 'majjara' and tried to be honest. 'Majjara' is the Prakrit form of the word 'mājjāraḥ' which means cat. But 'majjara' has another meaning also. (ma = mine jāra = lover i.e. majjāra = my lover). So Ahalyā did not lie to here husband. (Kathāsaritsāgara, Lāvānakalam-baka).

Once Aruṇa, the charioteer of Sūrya (the Sun) went to devaloka to see the dance of the celestial maidens there. Since there was no admission to the dance for men. Aruṇa disguised himself as Āruṇidevī and sought admission; seeing the beautiful form of Arunidevi Indra fell in love with her and that night a child was born to Indra by her. On the advice of Indra Arunidevi took the child to Ahalyā before daybreak and left in there to be looked after by her. It was this child which later on became the famous Bāli.

Aruna went a bit late that morning to his master, the Sun. The latter wanted an explanation and Aruna told him what had happened. The Sun then asked Aruna to become Arunidevi again and seeing the enchanting figure the Sun also got a child of her. This child also was taken to Ahalyā and it was this child that later on became the famous Surgrīva.

AIRĀVATA

A large elephant, son of Iravati.

Descended from Viṣṇu in this order:– Viṣṇu-Brahmā-Kaśyapa-Bhadramatā-Irāvati-Airāvata. Kaśyapa married Dakṣa's daughter, Krodhavaśā who bore him ten daughters. They were: Mṛgī, Mṛgamandā, Harī, Bhadramatā, Mātaṅgī, Śārdūlī, Svetā, Surabhī, Sarasā and Kadru. Of these Bhadramatā had a daughter named Irāvatī and Airāvata was her son. Airāvata was not human in shape; he was a large elephant. (See Sarga 14, Araṇyakāṇḍa, Rāmāyana).

Indra made Airāvata his convenyance (vāhana). Indra was Kaśyapa's son by Aditi. Airāvata also was descended from Kaśyapa. So Indra took Airāvata as his vāhana.

There is a story of how Airāvata was responsible for the churning of the milk-ocean (Kṣīrābdhi-mathanam). Once some maidens of devaloka presented a garland of flowers to sage Durvāsas. When Durvāsas visited Indra's court he gave that garland to Indra. Indra put in on the tusks of his vāhana. Airāvata. The fragrance of the flowers attracted a swarm of bees which became an intolerable nuisance to Airāvata. So Airāvata tore the garland off his tusks

and hurled it away. When Durvāsas heard this, he took it as an insult. In his anger he cursed all the gods—the curse was that all gods should become subject to old age and the decrepitude and infirmities of old age. But though Durvāsas cursed the gods, he also prescribed a remedy. The gods could redeem themselves from the curse be drinking Amṛtam obtained from the ocean of Milk (Mahāviṣṇu lies on the serpent, Śeṣa on this ocean). The curse began to operate and the gods lost their perenial youth. The gods then befriended the Asuras and with their help they churned the ocean of Milk. They got the nectar (Amṛtam), drank it and regained their youth.

There is another story about Airāvata—A story of how he also rose of the ocean of Milk. It is said that when the Devas and Asuras churned the ocean of Milk, Airāvata also came up along with the other good things. This story is narrated in the 18th Chapter of Ādi Parva of the Mahābhārata. The explanation given is that when Durvāsas cursed the gods, Airāvata was oppressed with a sense of guilt because he has responsible for the curse. So he took refuge in the ocean of Milk and there started propitiating Mahāvisnu. There is however no warrant for such an explanation in the Purāṇas. But the explanation sounds plausible because it explains the absence of Airāvata during the interval between Durvāvas's curse and the churning of the sea. Airāvata is represented as a white elephant. It is probable that he became white after his long residence in the ocean of Milk. This lends some additional plausibility to the above explanation.

In the Viṣṇu Purāṇa we are told how Airāvata was made the chief of all elephants. When the Maharṣis had crowned Pṛthu as the sovereign King, Brahmā gave new posts of honour to many of the Devas. He made SÓMA (Moon) the lord of the Stars and Planets, or Brahmins, Yajñas and herbs. Kubera was made the overlord of all Kings; Varuṇa was made the master of the seas and all water; Viṣṇu, the lord of the Ādityas and Pāvaka (Fire) the lord of the Vasus. Alongwith these Brahmā made Airāvata the lord of the elephants. (Chapter 22, Viṣṇu Purāṇa).

There is a story of how the tusks of Airāvata were broken narrated in the Āsurakāṇḍa of Skanda Purāṇa. Once an asure (demon) named Śūrapadma attacked devaloka. A fierce battle ensued between the gods and assuras. In the course of this battle, Jayanta, Indra's son, was hit by an arrow and at once he fell dead. Enraged by this Airāvata rushed at Śūrapadma's chariot and shattered it to pieces. Airāvata then attacked Śūrapadma who broke his tusks and hurled him down to the earth. Airāvata lay paralysed for a long time; then he got up, retired to a forest and prayed to Lord Śiva. With the grace of Śiva Airāvata regained his lost tusks and was able to return to devaloka.

There is a belief that Airāvata is one of the eight elephants guarding the eight zones of the universe. These eight elephants are called the Aṣṭadiggajas. Airāvata is supposed to guard the eastern zone.

AJĀMUKHĪ).

Descended from Viṣṇu thus: Brahmā Marīci-Kaśyapa-Ajāmukhī.

Long ago in the battle between Devas and Asuras one of the routed Asuras had fled to Pātāla (Hell). Surasā was his daughter. Brahma's grandson, Kaśyapa married Surasā. She gave birth to six children—Śūrapadmā, Siṁhikā, Siṁhavaktra, Tārakāsura, Ajāmukhī and Gomukha. The Asura women Ajāmukhī is one of them.

Once Śūrapadmā called his two brothers, Simhavaktra and Tārakāsura and ordered them to set up two cities, one to the north and the other to the south, of Mahāmeru. In obedience to his elder brother, Tārakāsura started with one half of the army and set up a city to the south of Mahāmeru. That city was named Māyāpura. Simhavaktra lived in the city on the northern side of Mahāmeru. Their sister Ajāmukhī went about enticing men to satisfy her lustful passion. Once, in the course of her wanderings, she met Durvāsas in the Himālayan valley. They fall in love and even married. The two Asuras, Ilvala and Vātāpi were born from their union. They insisted on sharing their father's achievements between them. Durvāsas cursed them that they would die at the hands of Agastya. (Skanda Purāṇa, Asura Kāṇḍa).

While wandering with her lustful passion, Ajāmukhī once went to the Śiva temple at Kāśi. There she happened to meet Indra's wife, Śacīdevī. In order to give her to her brother, Śūrapadmā, Ajāmukhī caught hold of Śacīdevī. Śacīdevī screamed aloud. Suddenly Śiva appeared there with His sword. Even then Ajāmukhī refused to release Śacidevi. Śiva rescued Indrani (Sacidevi) by cutting off Ajāmukhi's hands. Hearing this, Surapadma sent his army and imprisoned the Devas. The imprisoned Brahmā at the instance of Śūrapadmā, restored Ajamukhī's hands. Surapadma's son, Bhānugopa fought against the remaining Devas and defeated them. (Skanda Purāṇa, Asura Kāṇḍa).

AJARA

Tapantaka, the Minister of King Vatsa, told him the story of a man named Ajara to illustrate the law that all people will have to suffer the consequences of their actions is a previous birth. The story is given below :

> Once upon a time, there lived a King named Vinayaśila in Vilāsapura, in the city of Śrīkaṇṭhanagarī. After some years, the King was affected by wrinkles of old age. A physician named Taruṇacandra came to the palace to cure the King of his wrinkles. "The King should remain alone in the interior of the earth for full eight months. He has to use a medicine while remaining there. It should not even be seen by anyone else. I myself am to administer the medicine"–This was the physician's prescription. The King agreed. Accordingly the King and the physician spent six months in the interior of the earth. After that the physician, after a search, found a man who exactly resembled the King and brought him to the interior of the earth. After two more months, the physician murdered the King and came out with the new man. The people welcomed him with honour as the King who was cured of his wrinkles. This man was Ajara. After sometime, the physician approached Ajara for his reward. Ajara said: "It is by my Karmaphala (consequence of my actions in my previous birth) that I have become King. In my previous birth I renounced my body after doing penance. According to the boon which God gave me on that occasion, I have become King in my present birth". The physician returned empty-handed.

AKṚTAVRAṆA

Akṛtavraṇa was a great sage of erudition and was a disciple of Paraśurāma. He is extolled in the Purāṇas and it is said that Sūta who recited first the story of Mahābhārata to an assembly

of sages in the forest of Naimiśa was a disciple of Akṛtavraṇa. (Skandha 12 of Bhāgavata).

Para urāma was returning after obtaining arrows from Lord Śiva after pleasing him by fierce penance. He was walking briskly through the dense forests anxious to be at the side of his preceptors to get their blessings. As he passed a great cave he heard a moan and on getting to the site of the sound found a Brahmin boy being attacked by a tiger. The tiger immediately fell dead by an arrow from Paraśurāma. Lo! the tiger turned into a gandharva freed now from a curse because of which he was for years living as a tiger. The gandharva bowed down respectflully and thanked the sage for giving him relief and left the place. The Brahmin boy fell down at the feet of Paraśurāma and said, "Great Lord, because of you I have now become Akṛtavraṇa meaning one who has not received any wound. (Akṛta = not having secured. Vraṇa = wound). I shall, therefore, be your disciple forever hereafter". From that day onwards he never left Paraśurāma but followed him as his disciple.

(1) In the story of Mahābhārata we find Akṛtavraṇa in several different contexts appearing on behalf of Paraśurāma. It was Akṛtavraṇa during the exile of the Pāṇḍavas in the forests. (Chapters 115 to 117, Vana Parva, M. B.).

(2) In Chapter 83 of Udyoga Parva we read about Akṛtavraṇa meeting Śrī Kṛṣṇa while the latter was going to Hastināpura.

(3) In Chapter 173 of Udyoga Parva' we read about Akṛtavraṇa detailing the history of the Kaurava dynastry to Duryodhana.

(4) Akṛtavraṇa has played a very important role in the story of Aṁbā, daughter of the King of Kāśī. Aṁbā alongwith her two sisters, Ambikā and Ambālikā, were brought down to Hastināpura by Bhīṣma for his brother Vicitravīrya to marry. But on knowing that Ambā had mentally chosen Sālva as her husband, Bhīṣma allowed her to go back to Sālva. But on her return to Sālva he refused to accept her and she came back to Hastināpura. Bhīṣma then requested Vicitravīrya to accept her as his wife which, unfortunately, Vicitravīrya also refused to do. Ambā then turned to Bhīṣma and besought him to marry her which, much to his regret, he could not do because of his vow of celibacy. Thus forsaken by all, all her sweetness turned into bitter hatred towards Bhīṣma and she remained alive thereafter only to kill Bhīṣma. But even the foremost of warriors were not willing to antagonise Bhīṣma and so her appeal to help was not heeded by any. It was then that Hotravāha her grandfather on the material side met her and directed her to Paraśurāma. When she went to Paraśurāma it was Akṛtavraṇa who received her and on hearing her sorrowful tale encouraged her to seek vengeance on Bhīṣma. Again it was he who persuaded Paraśurāma to champion her cause and go for a fight against Bhīṣma. During the fight Akṛtavraṇa acted charioteer to Paraśurāma.

(5) Akṛtavraṇa was one of the many sages who were lying on a bed of arrows during the great Kurukṣetra battle.

Descended from Viṣṇu in the following order : Brahmā-Atri-Candra-Buddha-Pururavas-Āyus-Nahuṣa-Yayāti-Yadu (Chapter XII of Agni Purāṇa). Desending from Yadu in order were Sahasrajit-Śatajit-Hehaya-Dharma-Kunti-Bhadrasena-Dhanaka-Kṛtavīrya Kārttavīry-ārjuna-Madhu-Vṛṣṇi (Chapter XXIII of Navama Skandha, Bhāgavata). The Vṛṣṇi dynastry

begins and from Vṛṣṇi in order descended Vudhājit-Śini-Satyaka-Sātyaki-Jaya-Kuṇi-Anamitra-Pṛśni-Śvaphalka-Akrūra. (Chapter XXIV of Navama Skandha, Bhāgavata).

Śvaphalka of the Vṛṣṇi dynasty married Nandinī, daughter, of the King of Kāśī and Akrūra was born to them. Akrūra was an uncle Śrī Kṛṣṇa but is respected more as a worshipper of Kṛṣṇa.

(1) He became famous as a commander of the Yādava army. (Chapter 220 of Ādi Parva, M. B.).

(2) Akrūra was also present for the Śvayaṁvara (wedding) of Pāñcālī. (Sloka 18, Chapter 185 of Ādi Parva, M. B.).

(3) At the time of Arjuna's eloping with Subhadrā, a grand festival was going on in the Raivata mountain and Akrūra was partaking in the same. (Sloka 10, Chapter 218, Ādi Parva, M. B.).

(4) Akrūra accompanied Kṛṣṇa with the dowry intended for Subhadrā. (Sloka 29, Chapter 220, Ādi Parva, M.B.).

(5) Akrūra came to the country called Upaplavya for attending the marriage of Abhimanyu. (Sloka 22, Chapter 72, Virāṭa Parva, M. B.).

(6) Akrūra and Āhuka always quarrelled with each other both alleging that the other sided with the opposite camp of Kṛṣṇa. (Ślokas 9 to 11, Chapter 81, Śānti Parva, M. B.).

(7) Kaṁsa planning to kill Balabhadrarāma and Śrī Kṛṣṇa conducted a festival called Cāpapūjā (worship of the bow). It was Akrūra whom Kaṁsa sent to bring Balabhadra and Kṛṣṇa for the festival. Akrūra understood the plot, informed Kṛṣṇa about it and also advised Kṛṣṇa to kill Kaṁsa. (Daśama Skandha, Bhāgavata).

(8) Akrūra fought against Jarāsandha on the side of Kṛṣṇa. (Daśama Skandha).

(9) On another occasion Kṛṣṇa, Balabhadra and Uddhava sent Akrūra to Hastināpura to get tidings about Kuntī and the Pāṇḍavas. Akrūra met his sister Kuntī and talked to her for a long time and also met Dhiṛtarāṣṭra and talked to him after which he returned to Dvārakā. (Daśama Skandha).

(10) Akrūra went to Hastināpura as a messenger from Śrī Kṛṣṇa. (Refer sub-para 3 of para 13 under Kṛṣṇa).

4. *Domestic life.* Akrūra married Sūtanū, daughter of Āhuka and got two sons named Devaka and Upadevaka. (Navama Skandha).

AKṢAHṚDAYA

A sacred chant or mantra. When Nala was roaming about in the forests after his spearation from Damayantī he happened to save the cobra, Kārkoṭaka, from a wild fire. But in return the snake bit him and made him as black as clouds. He then advised Nala to go to the palace of King Ṛtuparṇa where the cobra said, Nala would be taught the secret mantra of Akṣahṛdaya by the King.

One who knows this sacred chant can find out all secrets of a game of dice and can count within no time the number of leaves, fruits and flowers on a tree. Nala went to Ṛtuparṇa and stayed with him. While living there a Brahmin named Sudeva came to Ṛtuparṇa and

informed him that Damayantī was going to marry again. Ṛtuparṇa immediately started for Vidarbha taking Nala as his charioteer. The chariot driven by Nala flew like a wind and on the way when Ṛtuparṇa's handkerchief fell down and he requested Nala to stop the chariot. Nala informed him that by the time the request was made they had travelled already one yojana. As they proceeded they saw a huge tree full of leaves and fruits. Ṛtuparṇa at a glance told Nala that the tree contained five crores of leaves and two thousand nine hundred and five fruits. Nala was surprised. Then they understood that Nala was able to drive the chariot so quickly because of his knowledge of the sacred chant Aśvahṛdaya and that Ṛtuparṇa was able to count the leaves and fruits because of his knowledge of the chant Akṣahṛdaya. They taught each other the sacred mantras. Because of this Akṣahṛdaya Nala ws able to win the game of dice the second time and regain his kingdom.

AKṢAYAVAṬA AT PRAYĀGA

The most important pilgrimage centre is Prayāga (Allahabad) is the famous Vaṭa-tree (Ficus Indica), popularly known as Aksayavata. This tree commanded the adoration of the people from early times and is still an object of worship. Presently however, there is no trace of it and it appears in the form of a bifurcated log in one corner of the Pātālapuri temple inside the local fort. There is a heated contraversy among scholars about its identity. The main problem is as to where the original Banyan tree existed. Some scholars hold that the pilgrims coming to the Pātālapuri temple are shown the relics of the traditional Banyan tree. Others assert that it is a forget piece of wood being worshipped at the spot the tree did not exist. To reach a definite conclusion, we have to examine thoroughly all possible literary and epigraphical references. The question of the historicity and antiquity of the worship of this tree and of the banyan tree is general is to be discussed in all its ramifications.

Tree-worship is one of the oldest and most widely current form of worship. It has continued from the Harappan period through the long vistas of the Vedic and post-Vedic ages to this day. According to William Crooke, the worship of trees originated in the pre-animistic stage and rapidly grew in the period of animism when the tree began to be treated as occupied by an indwelling spirit. The two stages often overlap and devotion to the tree represents the worship of the spirit abiding in it.

The veneration of the banyan tree is widely prevalent. It is one of the most majestic and beautiful trees. In India it has been told sacred since the Vedic times. The *Ṛgveda* does not mention it, but it is referred to twice in the *Atharvaveda* as the haunt of apsarās. According to the *Śatapatha Brāhmaṇa*, this tree is termed nyagrodha due to its downward (*nyak-rodha*) growth. It has the characteristic of bending its branches down to the ground and developing new secondary trunks. So, a single tree, in course of time, forms a large grove. Moreover, it never grows straight but slightly inclines to one side. Divine origin has been attributed to it for making this tree a substitute of the Soma plant which did not grow in the plans of Northern India. The airy descending roots of nyagrodha are as reddish as the top of the Soma plant, hence they became the substitutes of the real soma. It has been enjoined in the *Aitareya Brāhmaṇa* that a Kṣatriya should not drink the juice prepared of the Soma plant. He may, however, take the same extracted from the airy descending roots of the nyagrodha tree, together

with the fruits of the udumbara, aśvattha and plakṣa trees. The drinking of this juice by a kṣatriya has been justified on the ground that among human beings the ksatriya occupies the same places as the nyagrodha does among the trees. The *Chāndogya Upaniṣad* draws an analogy between the growing of the seed of nyagrodha into a big tree and the manifestation of the Universe from Brahman who is even smaller in size than the former. The *Tattirīya Samhita* says that the sacrificial wood (*idhma*) should be of the nyagrodha, udambara, aśvattha, and plakṣa trees, as they are the abodes of Gandharvas and Apsarās. The *Gobhila Gṛbhila Gṛhya Sūtra* contains a verse mentioning that the nyagrodha tree belongs to God Varuṇa. In the epics the sacred tree like pippala, vaṭa, śami, etc., are termed are *caitya-vṛkṣas* or *sthala vṛkṣas.* It is said that not even the leaf of a *caitya-vṛkṣa* (the tree that has a platform around it) may be destroyed, for it is the resort of Devas, Yakṣas, Nāgas, Apsarās, and Bhūtas.

Originally trees were worshipped in their form but later on their worship was intended to appease the tree-deity. It was believed that the tree god could appear in a visible form and grant request. When Sujātā's maid servant Pūrṇā saw Gautama seated under a banyan tree she thought that the tree-deity had become visible in a human form. She informed Sujāta and the latter came to the tree with a bowl full of rice and milk which Gautama accepted. According to the *Mahāvāṇija-Jātaka* some merchants went out in search of treasures and reached a big banyan tree of the nature of a *Kalpavṛkṣa.* It produced from its eastern branches streams of water, from southern branches food and drinks, from western branches fair damsels, and from northern branches all desired objects. In the *Dummedha-Jātaka,* devoted people are mentioned as offering sacrifice to the banyan-tree with the entrails, blood and flesh of the victims–goats, cocks, pigs, and other living creatures, and praying to the Vaṭa-Yakṣiṇi to grant them sons and daughters, honour and wealth. There is evidence in the epic and Purāṇas revealing a connection of the Vaṭa-tree with Viṣṇu. Sia, Kala and Brahmā. This tree appears in the story of Sāvitri as a symbol of life. It has a specific mention in the exploits of Garuḍa in bringing nectar. It is difficult to say whether the worship of this tree was of non-Āryan origin. It has been suggested that this tree, in its most respectful form, was popular with the Nāgās who worshipped it and the serpent with all devotion. That this tree figures very prominently in some famous tales about the serpents may indicate its non-Āryan associations. The banyan worship was, however, incorporated by the Āryans in their religions system in a slightly modified form and the tree came to be worshipped as a cult object by them since the later Vedic period.

We have seen the significance of the banyan tree in the religious life of the people from the later Vedic times. Thus, a banyan tree, in a sacred place, becomes a venerable object of worship. Many vaṭa-trees have been regarded holy because of their situation at different sacred places, *e.g.*, the Viṣṇupāda hill at Gayā, the Gotirtha to the north of the Vindhya, the bank of the Narmadā where Pulastya performed penance, the Pūruṣottama-kṣetra, Puṣkara and Prayāga, etc.

The Vedic literature does not metion and banyan tree at Prayāga. A reference to a banyan tree at Prayāga. A reference to a banyan tree at Prayāga occurs for the first time in the *Rāmāyana.* When Rāma, alongwith Sītā and Laksmana, was leaving for Citrakūṭa, Bharadvāja explained the route from Prayāga to Citrakūṭa. They were to go to the confluence to the Gaṅgā and the

Yamunā, and then taking a turn to the right, walk a little distance on the bank of the Yamunā up stream to the west. They would find a much frequented passage, which was worn out on account of being too old, where they should construct a small float to cross the Yamunā. They would reach a banyan tree, known as Śyāma Nyagrodha, standing on the other side of the Yamunā. Bharadvāja advised Sītā to worship it with joined palms and then they were to decide whether to stay there or to leave for onward journey. There was a forest named *Nīlakānana* at a distance of a krośa from that tree through which the route, trodden several times by Bharadvāja, went straight to Citrakūṭa.

Rāma did exactly as he was directed. He, alongwith Sītā and Lakṣmaṇa, crossed the river and reached the Śyāma Nyagrodha. As advised by Bharadvāja, Sītā bowed to and circumbulated the tree, prayed to it to fulfil the vows of her husband, and to enable her to see her mothers-in-law Kausalyā and Sumitrā again.

This Śyāma Nyagrodha seems to be the earliest banyan tree at Prayāga, it was extensive in its growth and its boughs were green. It was surrounded by innumerable other trees of the *Yamunā-vana* and was resorted to by the siddhas. That the tree was reversed as auspicious is beyond doubt. The reference indicates the prevalence of Vaṭa-worship in Prayāga in the Rāmāyana age. But the tree is not called Akṣaya-vaṭa and later practices of giving extreme physical torture to oneself or committing suicide by jumping from its top were not associated with it. Its situation on the southern bank of the Yamunā apparently faced the much frequented but an old ghāṭa on the side of the river.

The *Mahābhārata*, which describes the holy spots of Prayāga in the *Tīrthayātra* section of the *Āraṇyakaparvan*, does not refer to any banyan tree there, though it eulogizes the Akṣaya-vaṭa at Gayā in the *Āraṇyakaparavan* and the *Anuśasanaparvan.* However, the *Āraṇyakaparvan* of the *Mahābhārata,* while narrating the story of the Dissolution of the Universe as witnessed by the sage Mārkaṇḍeya, refers to the Divine Child resting resting on the extended branch of a huge nyagrodha tree in the midst of the Great Deluge. It says that the whole world was overwhelmed and the whole creation was submerged. Mārkaṇḍeya found himself alone walking on the water of the ocean. Extremely distressed and feeling lonely and forlorn he kept on swimming to find some refuge for rest. All of a sudden he sighted in the midst of the deluge a huge nyagrodha-tree and a little child resting comfortably on a gorgeous couch on one of its branches. Mārkaṇḍeya was given shelter inside the mouth of that child. He roamed in amazement through the boundless interior of the child for hundred of years. Bewildered his sincerely prayed to that God. The child opened its mouth and Mārkaṇḍeya came out to see the same wonderful sight of the child resting on the branch of the nyagrodha. Inside the stomach of the Divine Child Mārkaṇḍeya saw the whole world with its Kingdoms, cities and rivers. The first river that he saw was the Gaṅgā. According to P. K. Gode, this reference to the river Gaṅgā shows that the great nyagrodha tree may perhaps he taken to exist on the bank of the Gaṅgā at the confluence at Prayāga. But the speculation is without any support. The site of this tree is not specified in the *Mahābhārata.* This narrative occurs in the Purāṇas. But they are also silent about the specific location of this tree. A reference to the location of the tree was not required in the episode because the *Mahābhārata* aimed at showing the identity between Nārāyaṇa and Vasudeva, whereas, the Purāṇas wanted to bring out the identity of Naryana

with Bhagavān Pūruṣottama and some other objects and to sing the greatness of Nārāyaṇa.

Thus in the Mahābhārata there is no mention of any banyan tree at Prayāga. The silence of the *Tīrthayātrā* section of the *Āraṇyakaparvan* of the *Mahābhārata* about a banyan tree there is not without significance. Possibly it suggests that the Banyan tree referred to in the *Rāmāyana* became extinct long before the composition of the *Tīrthayātrā* section of the *Āraṇyakaparvan* of the *Mahābhārata.* The excavations conducted at the Rāmāyana sites show that if the Ramayan episode has any historicity it can be placed at the earliest during the early phase of the NBP ware, which was around the beginning of the seventh century B.C. It is generally believed that the *Rāmāyana* had its literary formation between the fourth century B. C. and the second century A. D., and the *Ayodhyākāṇḍa,* wherein the relevant reference occur and which belongs to the original body of the epic, appears to have been composed by Vālmīki by utilising the traditional story coming down orally from earlier times in the fourth or third century B. C. The *Mahābhārata* is supposed to have assumed its present form between the fourth century B. C. and the fourth century A. D. and the *Tīrthayātrā* section of its *Āraṇyakaparvan* was composed possibly between the first century B. C. and the second century A. D. Thus, we can suggest that the Śyāma nyagrodha was in existence on the southern bank of the Yamunā from circa tenth century B. C. to the second century B. C. or sometime later but had perished by the beginning of the Christian era.

The Banyan tree of the Rāmāyana-fame is, however, mentioned is some ancient Sanskrit texts. Thus, Kālidāsa (c. 4th-5th century A. D.) in his *Raguvaṁśa* refers to the Śyāmavaṭa on the southern bank of the Yamunā at Prayāga. Rāma, while travelling from Laṅkā to Ayodhyā, says to Sītā, "This is the same banyan tree, known by the name of Śyāma, that was entreated by you formerly. Covered with fruits its resembles the heap of emeralds inter-mixed with rubbies. In the *Uttararāmacrita* of Bhavabhūti (c. eighth century A. D.), Lakṣmaṇa while describing the scenes on the canvas portraying Rāma's career and exploits, says "This is the banyan tree, Śyāma by name, on the bank of the Kālindi, by the side of the road leading to Chitrakūṭa, pointed out to use by the sage Bharadvāja. The poet Murārimiśra (9th or 10th century A. D. according to some, but c. 1050-1135 A. D. according to others) in his drama *Anargharāghava* has also referred to the same tree.

The above references to the Śyāmavaṭa on the southern bank of the Yamunā at Prayāga indicate that the memories of the Banyan tree of the *Rāmāyana* survived up to the early medieval times. This, however, does not necessarily establish the survival of that tree up to the early medieval period. The Purāṇas and other works do not take notice of it. The Amarakośa, a work of the Gupta period, does not mention Śyāma as the name of Prayagavaṭa. These literary references to the banyan tree called Śyāma were possible modelled after the description of that tree in the Valmiki's *Rāmāyana.* The classical Sanskrit poets were simply following the traditional version of Rāma story. It was not material to them if the tree, referred to in the *Rāmāyana,* did not exist in their own times. They likewise did not mention the Banyan tree on the Gaṅgā near the Confluence which is highly eulogized in the Purāṇas, digess on tirthas and other texts and epigraphic records of the early medieval period possibly because of their theme taken from the *Rāmāyana* of Vālmīki such a reference was not relevant.

The Purāṇas eulogise a banyan tree at Prayāga by describing it as an enternal one and

extol the merit of committing suicide there. This tree stood near the confluence of the Gaṅgā and the Yamunā at Prayāga. Since it grew near the confluence it came to be regarded as being especially sacred. This tree possibly sprang up in the third century A. D., for, most of the Purāṇas are said to have been composed during the Gupta period. Our suggestion is supported by the Nagardhana Coper-plate (A. D. 573) of Śvāmirāja, which records that while staying under the charming banyan tree in the Gaṅgā at Prayāga Svāmirāja donated the village named Aṅkollikā to some Brāhmaṇas. In the 7th century A. D. the Chinese pilgrim Hsuan Tsang noticed's great wide-spreading umbrageous tree' at Prayāga, which was said to be the abode of a man-eating demon. According to him, it was in front of a celebrated Deva-temple in the town. This way undoubtedly a banyan tree which had gained considerable religious popularity by that time, for, the practice of committing suicide by jumping down from it is recorded by him. To the east of the town was the spot where the two rivers jointed and to the west of this point was a level plain about 10 or 15 li wide covered with while sands. As the tree was in the town, it must have been at a distance of at least two miles to the west of the confluence. The tree mentioned in the Nagardhana plate is possibly referred to here. Though in the sixth century A. D., it stood in the bed of the river, in the next century settlements came up in that area. This could have been possible due to change in the course of the Gaṅgā to the eastern side. This is not unlikely considering the frequent changes in the course of the Gaṅgā from time to time.

In the medieval sources, we come across several references to the sacred Banyan tree at Prayāga. Al-Birūnī. Al-Birūnī (A. D. 1030) refers to the 'Tree of Prayāga' as if, in his own mind, town and tree were synonymous, the latter giving fame to the former. He says that it was a peculiar kind of tree as its branches sent forth two types of twigs, some directed upward, and others directed downward like roots but without leaves. He located the tree at the junction of the two rivers and records the practice of committing suicide by jumping from it into the Gaṅgā. Mahmud Gardizi (middle of the eleventh century A. D.) speaks of a huge tree named 'batu' (vaṭa) on the bank of the river Gaṅgā near the confluence, where suicide was committed. The Maināmāṭi Copperplate of King Ladaha-Candra (A. D. 100-1020) mentions the Banyan tree near the Confluence. We learn from Kalacuri inscriptions of the eleventh-twelfth centuries A. D. that King Gāṅgeyadeva alongwith his one hundred wives obtained release from this world at the foot of the famous vaṭa-tree at Prayāga. Fazlullāh Rashidud-din Abdul Khair (A. D. 1247-1317) in his *Jāmiu-t-Tawārikh* states that the tree of Prayāga was situated at the confluence of the Yamunā and the Gaṅgā and the latter flowed under it. People mounted the tree and jumped into the river to end their lives. Abdul Qādir Badāuni, who belonged to the sixteenth century, says that some infidels 'entered hell by casting themselves down into the deep river from the top of a high tree' at Prayāga. From the description of Tulasidāsa also it appears that the Vaṭa-tree was near the site of the Confluence and stood close of the bank of the Gaṅgā. Thus, all accounts agree that it was at or near the confluence.

One of te basis of the above references, we cannot identify the vaṭa-tree described in the early medieval and medieval sources with that referred to by the Chinese pilgrim. In the time of Hsüan Tsang a sandy plain, 10 or 15 li wide, lay between the town and the place where the rivers met, and the tree in front of a Deva-temple in the town was possibly at least two miles

from the confluence. But the Muslim writers speak of the tree on the very bank of the Gaṅgā near the confluence enabling people to cast themselves into its waters and they do not mention any temple near it. It appears that during the long period between the time of Hsüan Tsang and that of Gardizi and al-Birūni, the Gaṅgā carried away the whole of the sandy plain, encroached upon the town to such an extent as to wash away the temple and the vaṭa-tree seen by the Chinese Traveller. A little later, the river took a new course by changing its direction to the east and the confluence shifted from its original position to the place where Akbar laid the foundation of the fort in A. D. 1583. A new sapling had appeared on the Gaṅgā near the new confluence, growing into a full-fledge tree by the tenth century A. D. Traditional religious practices had come to be associated with it by this time. The Purāṇas do not mention this event and refer to the vaṭa-tree at the confluence wheresoever it occurred. The locus of the Banyan tree, thus, shifted towards the east due to the change in the position of the confluence sometime during the eighth or ninth century A. D.

The above analysis strikes at the very root of the suggested identification of the Deva-temple mentioned by the Chinese pilgrim with the present Pātalapuri temple in the fort. In the light of the account by Hsüan Tasng it may be surmised that the entire area occupied by the fort was under the bed of the Gaṅgā in the seventh century A. D. Hence, Conningham's suggestion that the entire area occupied by Akbar's fort represented the site of the town in the time of Hsüan Tsang may not hold good.

The Banyan tree referred to in the medieval sources stood in he open near the confluence from about the ninth century A. D. onwards. But when in the last quarter of the sixteenth century Akbar constructed the fort the tree fell within its four walls. The tree possibly had started pining away as early as the thirteenth century. Rashidud-din mentions the withering of one of its two boughs, the suitable being committed from the green one. According to the *Vividhatirthakalpa*, a Śvetāmbara. Jaina work, composed by Jinaprabhasūri between V. S. 1364 and 1389, the Vaṭa-tree at Prayāga sprouted forth again and again despite being chopped off by the Turks. This is further corroborated by the account of William Finch, a European traveller, who visited the spot in A. D. 1611 in the time of Emperor Jahāngir. He informed that in the 'Moholl' (palace) compound of the fort there was a 'figge tree'. Indians called it "the tree of Life" and believed it to be indestructible. The Pathān kings and the ancestors of emperor Jehāṅgir had earlier tried—and faild—to destroy the tree. Jehāṅgir also made efforts to destroy it by 'stocking it up and sifting the very earth under it to gather forth the sprigs'. But when the tree made to send forth new shoots from the pit open to the sky, he let it alonewith a view to cherish its remains. The *Khulāṣat-ut-Tawārikh*, a work composed between A. D. 1693-1695, also says that within the fort there was a very old tree, called the Akhay Bar, *i.e.*, the imperishable banyan tree. By the command of the Emperor Jehāṅgir, it was cut down and a Cauldron of iron was firmly placed over the stump. But the tree grew again and shook off the obstruction. According to Saubhāgyavijaya, a Join of the seventeenth century, the tree-spot was obliterated during the reign of Aurangzeb. Thus, the destruction wrought to the Banyan tree by Muslim rulers, especially Emperor Jehāṅgir, must have proved fatal to it. It may have completely dried up towards the close of Jehagir's reign. Joannes De Laet and M. De Thevanot while describing the fort in A. D. 1628-29 and A. D. 1666-67 respectively do not mention the

worship of any banyan tree there. The *Prayāga Māhātmya Śatādhyāyi*, a work of the eighteenth century, describes the Vaṭamūla as being five yojnas large and gives it hyperbolic attributes. It does not refer to the practice of suicide there. This would suggest that in the eighteenth century the Vaṭa-tree did not exist but the tradition about it was preserved which, in course of time, had been enlarged and transformed into a myth.

The forgoing discussion shows that the celebrated Banyan tree completely withered up during the first quarter of the seventeenth century. It seems that accesses to it was also denied to the general public, most likely from the time of Jehangir. It was deemed not safe to allow pilgrims to visit the site as it has become a part of the Mughal harem. Therefore, a new worship practice, albeit a false one, was started, a log of the banyan tree was kept in the Pātalapuri temple for satisfying the religious urge of the people. The exact date of the start of the worship of the stump in the temple is, however, not known. It has been mentioned first by Josheph Tieffenthaler, a Jusuit missionary, who happened to be at Allahabad in A. D. 1766-77. While describing the Pātālapuri temple in the fort he wrote in his *Description Historique et Geographique del'Inde*, "However great be the respect which the gentiles have for these idols (in the Pātālapuri temple), they never more particularly a tree, which in the Indian language, they call Akebar. This tree rises up from the grotto itself, its trunk is similar in thickness to that of the olive tree and divides itself into two equal branches. It is bare, lacking leaves, but nevertheless green and full of sap. If it is cut by a sword, milk comes out of it. In order that this tree, so strangely sacred for the Hindus, does not dry up, they continually supply its roots with water; people having sweet-smelling flowers on its trunk. Yet it cannot grow further, nor can rise beyond the roof covered with stones. On the sides around this tree are seen many quardrangular pillars arranged.

In this passage there is a reference to the dead forked tree which is found today in the Pātālapuri temple, and is worshipped by the public as the relic of the traditional banyan tree. However, the above account indicates that the banyan tree worship in the Pātālapuri temple had been in vogue much before A. D. 1765. This is also confirmed by a sanad granted by Emperor Shah-i-Alam II to Ayodhyā Nātha Jogi in Hizri year 1173 (= A. D. 1766), which refers to the dones as the priest of 'Pātālapuri Achaibat'. The existence of the Pātālapuri temple inside the fort was noticed by William Finch (A. D. 1611), Joannes De Lact (A. D. 1628-29), and Thevenet (A. D. 1666-67). However they do not allude to the banyan worship therein. Thus, it seems that the banyan worship in the Pātālapuri temple was started by some priests sometime between A. D. 1667 and A. D. 1765, the period between the visits of Thevenet and Tieffenthaler. This goes against the suggestion of some scholars that the Pātālapuri temple represents the site of the traditional Banyan tree. It should be noted that the tree existed in the mahal area of the fort and a richly paved courtyard in which the Mughal emperor kept his darbar intervened beween the palace complex and the site of the Pātālapuri temple. This is clearly brought out from the description of the fort by William Finch. He says:

> "You enter thorow two faire gates into a faire court, in which stands a pillar of stone (Aśokan pillar) fiftie cubits above ground... Passing this court you enter a lesse; beyond that a larger, where, the king sits on high for the dersane to behold elephants and other beasts to fight. Right under him within a vault are many Pagodas (Pātālapuri temple)...

Out of this court is another richly paved where the king keeps his darbar; beyond it another, whence you enter into the mohole, longe, divided into sixteene several lodgings for sixteene great women with their slaves and attendants. In the middest of all the king's lodgings of three stories, each containing sixteene rooms;... In the midst of the lowest stories is a curious tanke (Kāmya-Kūpa). In his moholl is a tree which the Indians call the tree of life (beeing a wilde Indian figge tree)..."

The shifting of the venue of the tree-worship from the place compound to the Pātālapuri temple is recorded by Fanny Parks who lived in Allahabad from 1827 to 1845. She writes, "This tree grows in, or is enclosed within the walls of the fort, in such a manner that you can not see it from any place. They take you into a room, which was formerly one of an hummām, or steam bath. This room is called Achibut Chamber, and there with the eyes of faith, the pilgrims behold the everlashing tree; which they believe has been there from beginning of time; and will remain there to all eternity. They showed me a crack in the roof, and said, 'Do you not see the branch of the tree has cracked the roof in three places? I certainly saw three cracks, but whether from a tree or ivy I cannot say; not even a leaf was visible. The door of this chamber has been blocked up, on account of a native in the Collector's office wishing to put up his idol there; the man is a worshipper of Parisnāth, the god of the heretical Hindoos. No orthodox Hindoo will worship in a temple where there is an image of Parisnāth; and as this man had raised an alter in the Achibut chamber, and wished to place his idol thereon, it caused a great commotion; to quell which, the Commandant of the fort bricked up the door, and has never allowed the people entrance since that time. She further records, "When the Achibut chamber was blocked up, the Brahmans set up the stump of a bar tree in the Pātāla Pooree, and declared that it was a branch of the real Achibut, that had penetrated through walls. They certainly have established it firmly in that situation, making good the proverbs, 'Its roots have already reached to Pātāl (the infernal regions). The morning I visited the Pātāl Pooree, I saw this stump, which must have been freshly worshipped, as the earth at its base was covered with oil, ghee, boiled rice, and flowers. The passage itself, and the chamber also, were oily, dark, very hot, and slippery, We saw it by lamp-light; the Chirāgh (lamp) was carried by a Portly Brahman, who has charge of the place,... The resident Hindoos of Prāg, who know the trick the Brahmans have played, do not Pooja the false Achibut.

Fanny Parks's account is based on her visit to the respective sites inside the fort in 1831. She had made her residence on the bank of the Yamunā near the fort and her husband was a high official who became the Collector of Allahabad in 1836. Therefore, we may accept her account as true, though with certain reservations. Her account proves that the original site of the banyan tree was not in Pātālapuri temple but somewhere else inside the fort. The attempt of a Jaina devotee to put up an idol of Pārśvanātha in the Akṣayavaṭa chamber and its opposition by the Hindus reminds of a similar event which occurred in the reign of Akbar. According to Hansasoma's *Tirthamālā*, composed in V.S. 1565 (A. D. 1508), there was the foot-print (*caraṇa-cihna*) of Ṛsabhadeva under the Akshayavaḍa. But the *Tirthamālās* of Vijavasāgara (A. D. 1607), Jayavijaya (A. D. 1607), and Saubhāgyavijaya (A. D. 1643) record that Rāi Kalyāṇa removed the foot-print of Jinendra and established a Śivaliṅga there in V. S. 1648 (A. D. 1591) in the time of Akbar. Fanny Parks does not tell us when the Akṣayavaṭa chamber was

built. Her account shows that during the early years of British rule access the tree site was allowed possibly on wide demand made by the pilgrims and priests. But on account of the religious rivalry the commandant of the fort not only closed the way to it for the general public but also bricked up the door of the chamber thereby making the worshipful view (darśana) of the tree site almost impossible. The fort authorities later on may have decided to shelve the matter on security grounds also.

Thus, the bifurcated log with a green branch, which is found today in the Pātālapuri temple, is merely the trunk of some other banyan tree, installed by the attendant priests. That the stump being worshipped is spurious is also confirmed by a report published in the 'Bhārata' dated October 30, 1950, in which the then fort Commander Major Kundan Singh admitted having allowed the traditional change-over of the green banyan stump in the Pātālapuri temple by the priests who produced the customary document towards this effect. The priests of the Pātālapuri temple also admit the change over ceremony of the stump every third year.

It is, however, interesting to note that a banyan tree is still standing in the fort. It was discovered by Śivanātha Kātjū, a former judge of the Allahabad High Court, in 1950, in the southeastern corner of the fort. He claimed that Śri Ranjan, Professor of Botany in the Allahabad University, examined it on the request of defence personnel, and suggested that its stump was about 250 years old. This is the tree which was seen by Fanny Parks in 1831 who says that there is 'a very fine young ber tree at the gate of the magazine'. It seems that despite the destruction and disappearance of the age-old banyan tree in the palace-complex during the seventeenth century, a small root of it managed to bloom into another tree subsequently at another site in the same area. Thus, the Confleunce at Prayāga has never been without a banyan tree in its vicinity.

The antiquity of banyan worship in Prayāga is thus undoubted. It can be traced back at least to the times of the *Rāmāyana*. The banyan worship at the confluence became wide prevalent when a vaṭa-tree sprouted forth thereafter the Śyāmavaṭa on the southern bank of the Yamunā had become extinct. The vaṭa-tree at the junction of the holy rivers was a great sanctity for the devotees all over India. The custom of religious suicide, not associated with the Śyāmavaṭa, came to be associated with it. The Purāṇas played a leading role in giving it wide popularity. It is not known whether the tree was planted by ordinary devotees in a fit of religious favour of by representatives of a particular religious sect to commemorate any importance event in their history. Possibly it had sprung up at the confluence itself; its situation enhanced its sacredness. The available evidence discussed above reveals its history for about 1500 years.

The Purāṇas refer to its close association with the prominent gods. The Lord Śiva is said to product it constantly; He has transformed himself into the Vaṭa. Viṣṇu in the form of Mādhava is always present there. Hiraṇyagarbha has the shape of Vaṭa in Prayāga. According to the *Skanda Purāṇa* he, who by resorting to the tree worships Viṣṇu there, gets the merit of residing in the Viṣṇuloka. The *Padma Purāṇa* advises devotees to propitiate Viṣṇu thereby tying threads around the tree. The Banyan tree at Prayāga is thus sacred to Śiva and Viṣṇu alike who are supposed to dwell in it. Curiously enough, the *Matsya Purāṇa* says that Śiva was located as Vaṭeśvara at Prayāga by Viṣṇu and the latter in the form of Keśava is always lost under the

tree in his reveries of Yoga. This shows the growth of the Vaiṣṇavite association with the tree. Mārkaṇḍeya is said to have practised penance under it. According to the *Sarvatīrthavandanā* of Nayanasāgara (c. 16th-17th Century A. D.), Ṛṣabhadeva, the first Tīrthaṅkara, attained Kevala-Jñāna under the vaṭa-tree at Prayāga and delivered as sermon there. In the Prācina *Tīrthaamālāsaṅgraha* we find conflicting statements regarding the association of Ṛṣabhadeva with the tree. Haṁsasoma says that Ṛṣabha's initiation took place there, while Jayavijaya maintains that he delivered his first sermon there. Saubhāgyavijaya says that he broke his fast there, but Śilavijaya is of the opinion that he practised penances for one year under this tree. These statement of Jain *saints* of the sixteenth-seventeenth centuries are unacceptable due to their controversial nature. The evidence of the association of Ṛṣabhadeva with the tree at Prayāga found in these late Jaina sources, shows that in the medieval times the Jainas made attempts to associate their religion with this Brāhmaṇical Tīrtha. We know that Ṛṣabhadeva renounced the world under an Aśoka-tree in a garden named Siddhārthavana at Ayodhyā, broke his fast at Hastināpur, attained omniscience under a great nyagrodha tree in a grove called Śakaṭamukha at Purimatāla, the chief suburb of Ayodhaya, and delivered his first sermon in the samavasaraṇa assembly held there.

The vaṭa-tree at the confluence is described as the royal umbrella over Prayāga's head. This tree with its dark shade was believed to remove all the three kinds of fatigue (*i.e.* daihika, daivika, and bhautika) of pilgrims. Its mere sight destroys the sin of Brahmanicide. Everlasting merit accures from the feeding of Brāhmaṇas with devotion under it. It is said that this tree is not burnt in spite of the combined fury of all the twelve suns (dvādaśa-Ādityas) that reduces the whole Universe to ashes. Lord Viṣṇu in the form of an infant child sucking his toe is said to lie down on its leaf when the whole world is one mass of water. It is the very tree where Mārkaṇḍeya found shelter inside the stomach of the Divine Child at the time of the Great Deluge. The roots of this tree are declared to have spread up to the infernal regions. This tree is indeed known as Akṣayavaṭa, for it does not perish even at the time of the dissolution of the Universe.

The reference to the Divine Child resting on the branch of a banyan tree in the midst of the Great Deluge is found in the *Mahābhārata* and the Purāṇas in the context of the description of Creation. But the location of the great nyagrodha with which the child is shown associated is not specified. It is the vaṭa-tree of Gayā which in the literary and epigraphical records is mentioned first akṣayavaṭa Akṣayakaraṇavaṭa. According to the *Mahābhārata* and the Purāṇas it was so called because it immortalized the offerings given there to the manes. In the texts, the expression Akṣayavaṭa does not signify an undying banyan tree. However, one verse in the *Gayāmāhātmya* section of the *Vāyupurana* says that Viṣṇu in the form of a child lies on its end at the time of the Deluge. It seems that after the legend about Deluge had acquired a respectability people belonging to Prayāga and Gayā tried to acquire for their respective Tīrtha the prestigeous association with the Deluge-story on the ground of the presence of a sacred vaṭa-tree there. We cannot be sure as to which of the two tirthas was first in establishing a tradition of imperishability for its banyan tree. That the one at Prayāga was regarded as an eternal tree, the only witness of the creation and destruction of the whole unverse, by the tenth century A. D. is proved by the reference in the *Mainămāṭi Copper-plate* of

Laḍahacandradeva. The tree is called akṣayavaṭa not because it really was everlasting. There is no reason for literal interpretation; the tree Prayāga was mythically everlasting, as the archetypal tree of the cosmogony.

The Vaṭa-tree at Prayāga was originally without any specific name. The *Kūrma, Agni, Narasiṁha* and *Vāmana Purāṇas* neither speak about its imperishability nor give it the name of Akṣayavaṭa; it is mentioned simply as Prayāga-vaṭa. The *Matsya* and *Nāradīya Purāṇas,* which contain verses eulogizing its eternity, also mention it as merely Prayāga-vaṭa. It is in the *Skanda Purāṇa* and *Padma Purāṇa* which refer to its invincibility that the name Akṣaya-vaṭa occurs for this tree. The name Pragaya-vaṭa is corroborated by foreign travellers to India and some inscriptions. In the *Nagardhana copper-plate* of Svāmirāja it is mentioned as Caṭuka-vaṭa but we have not come across this designation elsewhere. This tree is also called Śyāmavaṭa in the *Padma Purāṇa,* the laxicon of Hemacandra (c. A. D. 1088-1172) and the *Medinikośa* (c. A. D. 1300) in the sense of Prayāga-vaṭa. This name was evidently adopted after the name Śyāmavaṭa in the *Rāmāyana.*

ALAKANANDĀ

River Gaṅgā of devaloka. The river Ganga of the earth when it flows through Devaloka is called Alakananda and is called Vataraṇī when it flows through Pitṛloka (nether world). Krsnadvaipāyana (Vyasa) declares that Deva Gaṅgā with crystal pure water flowing in devaloka under the name Alakanandā and Vaitaraṇī of the nether world, a terror to sinners, are the same as the Gaṅgā of the earth. (Ślokas 21 and 22, Chapter 170, Bhāṣā Bhārata, A. P.).

Starting from Viṣṇupāda Alakanandā flows through Devayāna which blazes with the splendour of a crope of beautiful many-storeyed buildings. Flowing from there to Candramaṇḍala (moon) and flooding it completely flows down to Brahmaloka. From there it divides into four rivulets and flows to the four different sides with the names Sītā, Cakṣus, Alakanandā and Bhadrā. Of these Sītā falls on the thickly wooded mountain tops of Mahāmeru and flowing from there through Gandhamādana by the side of Bhadrāśvararṣa falls down in the eastern ocean. Cakṣus falls on the top of Mālyavān mountain and flowing flowing through Ketumāla falls down in the western ocean. The most sacred of the group, Alakanandā, falls on the mountain of Hemakūṭa and from there flows through Bhāratavarṣa and falls down in the southern ocean. The fourth, Bhadrā, falling on the top of the Mountain, Sṛṅgavān flows to the northern ocean. Of these the most sacred is Alakanandā which flows through Bhāratavarṣa and it is believed that even those who think of taking a bath in that will acquire the benefit of performing yāgas like Aśvamedha and Rājasūya. (Eighth Skandha of Śrī Mahādevībhāgavata).

ALAMBUṢĀ

A celestial woman born to Kaśyapa by his wife Pradhā.

Begins from Viṣṇu in the following order : Brahmā-Kaśyapa-Alambuṣā.

In days of yore there was an ascetic named Dadhīca. He began doing tapas on the bank of the river Sarasvatī. Indra was in consternation. Indra sent this celestial maid Alambusa to entice the hermit. When the ascetic got down to the river, Ālambuṣā approached him with enticing actions and expressions. When the hermit saw her he became passionate and he had

seminal flow. The sperm fell into the river. The river became pregnant and delivered a child in due course. He was called Sārasvata.

Alambuṣā brought the child before Dadhīca, who blessed the child and said that there would be a drought in the country continuously for twelve years and that at that juncture Sārasvata would recite passages from the Scripture to the Brahmins who had forgotten them. The much pleased Sarasvatī and Sārasvata went back.

At that time Indra lost his Vajrāyudha (weapon of thunderbolt) somewhere. The Asuras (enemies of Gods) made an onslaught on the gods and their realm. Indra knew that with a weapon made by the bone of Dadhīca the Asuras could be destroyed. Indra asked the Gods to bring the bone. They came down to the earth and requested Dadhīca to give them a bone. Dadhīca giving his bone died and attained heaven. With his bones Indra made a good deal of weapons such as the Vajrāyudha, wheel weapons, maces and sticks and with them Indra slew all the Daityas (Asuras).

After this there was a great famine in the country. As there was no rain, crops failed and lands became dry and the Brahmins left the country. Sārasvata alone remained with his mother. After twelve years the famine and starvation came to an end. By then the Brahmins had forgotten the hymns and mantras of the Vedas. They approached the boy Sārasvata and renewed their memory. (Mahābhārata, Śalya Parva, Chapter 51).

Long ago Indra went to Brahmā. There was one Vasu called Vidhūma also with Indra. When these two were standing near Brahmā, Alambuṣā also came there to pay homage to Brahmā. The germents she had on were displaced by wind. Vidhūma saw the dazzling beauty of her body and was overpowered by libido. Alambuṣā who understood this, was filled with passion for him. Brahmā who saw the changes in them looked at Indra with displeasure. Indra knowing the mind of Brahmā cursed them: "Both of you who have lost meekness shall become human being and then your desire will be fulfilled". Owing to the curve Vidhūma was born as Sahasrānīka, the illustrious King of Candravaṁśa (Lunar dynasty) and Alambuṣā took birth as Mṛgāvatī, the daughter of King Kṛtavarmā and his wife Kalāvatī. (Kathāsaritsāgara, Kathāmukhalambaka, Taraṅga 1).

Sahasrānīka the incarnation of Vidhūma and Mṛgāvatī the incarnation of Alambuṣā fell in love with each other on the earth also. Before the wedding took place Devendra once invited Sahasrānīka to heaven. He lived therefor a time as the guest of the Gods. After having defeated the Asuras it was time for him to return. Indra sent Tilottamā to keep company. The charioteer was driving. Sahasrānīka immersed in the thought of Mṛgāvatī was sitting silent. Tilottamā said something which the king did not hear. Tilottamā cursed him that he would be separated for fourteen years from the object about which he was thinking. He was not even aware of the curse.

The King returned to Kauśāmbi his capital city. Without much delay the wedding ceremony also was conducted. She became pregnant. One day she told her lover-husband that she had a desire to dip in a blood pond. The king made a pond and filled it with a solution of Lākṣā (wax, when dissolved in water, the water will look like blood) and such other substances. Mṛgāvatī was dipping and splashing in it when an eagle taking her to be a piece of flesh took her away. At the loss of his wife Sahasrānīka lost his senses and fell down unconscious.

Immediately Mātali, Indra's charioteer, came down from the realm of gods are brought the king back to consciousness, and then informating him of the curse of Tilottamā he returned. Without paying any heed to the consolatory words of his ministers or other inmates of the palace the king went on lamenting and meaning, "ha, my love Mṛgāvatī! Where are you now?" and waited for the end of the period of the curse, execrating Tilottamā. Casting Mṛgāvatī on the Mountain of the Rising Sun the great bird flew away. The horror-sticken queen, thinking of her present condition cried aloud. A very large mountain snake began to draw near to swallow her. A divine person saved her from that situation and vanished. The unprotected Mṛgāvatī decided to commit suicide. It was a forest which abounded in lions, tigers, bears and such other ferocious animals. But none of them came near her; over and above the exertion of carrying, she had to bear the difficulties of her forlorn condition, and she grew weary and worn and became unconscious. Then a hermit boy came there and questioned her who was now lean and ill-dressed, about her condition and consoling her guided her to the hermitage of the great hermit Jamadagni. When she saw the hermit who was as radiant as the Sun, she bewed low before him. "My daughter! Don't fear. You will get a heroic son here who will continue your family. You will be reunited to your husband." Said the great and noble hermit, who could forecase the future. Somewhat pacified Mṛgāvatī lived in that hermitage waiting for reunion with her husband. After some days she gave birth to a son who had all the symptoms of greatness. At the birth of the child Mṛgāvatī heard an unknown voice saying, "This boy would become the great and renowned king Udayana. His son would get the leadership of the Vidyādharas (the musicians of the gods)". At this the queen was immensely pleased. The boy Udayana grew up in the hermitage, an incrarnation of all good qualities. The hermit to whom the past, the present and the future were not obscure, performed the necessary rites and rituals becoming a Kṣatriya boy (Ruling caste) and taught him everything including the Dhanurveda (the Science of Archery). As a token of her intence love for the son, she put a bangle with the name of Sahasrānīka inscribed on the arm of Udayana. One day when Udayana was tramping the forest, he saw a snake-charmer catching a snake. Seening the beauty of the snake he asked the snake-charmer to let the snake free. But the snake-charmer replied, "Oh Prince, this is my daily bread. I earn my livelihood by exhibiting snakes. My previous snake was dead and it was with the help of a good deal of herbs and spells and incantations that I caught this one".

When he heard this Udayana felt pity for him and gave the bangle to the snake-charmer and let the snake free. When the snake-charmer had gone with the bangle, the snake beaming with joy said to Udayana: "I am Vasunemi, the elder brother of Vāsuki. I am greteful to you for giving me freedom. I give you this lute producing expquisite notes of music, betels and some tricks to prepare never fading garlands and paste to make marks on the forehead. Receive them as my presents". Udayana accepted the presents with gladness and returned more luminous than before to the hermitage of Jamadagni. The snake-charmer took the bangle, given by Udayana to the bazar for sale. The police caught him and took him before the king, because they saw the name of the king inscribed on the bangle. The king asked him how he got the bangle and the snake-charmer told the king the story from the catching of the snake till he got the bangle. "This is the bangle that I put on the arm of my wife. The boy who gave

this bangle to this snake-charmer must be my son." The king was thinking with sadness, when the king heard a voice from above say, "O King! the period of the curse is over. Your wife and son are in the Mountain of the Rising Sun". At these words the king felt extreme joy. Somehow or other he spent the rest of the day. Early the next morning the king followed by his army, went to the Mountain of the Rising Sun to bring back his wife and son. They took the snake-charmer to show them the way.

In due course the king and his train reached the holy hermitage of the eminent hermit Jamadagni. The place was always vibrant with sounds of the repeating and recitation of the Holy scriptures and covered with smoke mingled with the fragrance of burning herbs and other oblations burned in the sacrificial fire. The various wild animals which are born enemies of each other got on amicably there. The hermit who was an incarnation of the higher aspirations greeted the king who was the protector of the ascetics, with the hospitality becoming his status. The king who saw Mṛgāvatī with their son was overcome with gladness. Their reunion caused a shower of Ambrosia (Amṛta). The King stood before the hermit with folded arms and bowed head for permission to depart. To the King the hermit Jamadagni said: "Oh, King, you are welcome to this hermitage. To those such as you who are of the 'Rajoguṇapradhāna' caste (Ruling race) the peaceful atmosphere of our hermitage may not be appealing to the heart. But a holy hermitage is more respectively than the palace of an Emperor. There is no place for unhappiness here, You might have known that the reason for your separation is a curse. When you were returning from heaven with Tilottamā, you were so much engrossed in the thought of Mṛgāvatī that you did not pay any heed to the conversation of Tilottamā. She was displeased with your behaviour and cursed you. In future, if ever you happen to get into a position which will cause you mental trouble you can be assured of the presence of this Jamadagni." The King said, "I am extremely grateful to your Eminence for this great boon. I am fully aware of the fact that the presence of the holy hermits who have under their control the eightfold prosperities, is always a harbinger of peace and prosperity. I am very sorry to say that the exigency of my presence at the capital due to the pressure of work in connection with the ruling of the country compels me to cut short my visit to this holy hermitage. I shall be looking forward with pleasure to occassions which will enable me to pay visit to this Holy abode."

Much pleased at the speech of the king the hermit said to Mṛgāvatī: "My daughter! Not only myself, but all the inmates of this hermitage are highly pleased at having got you in our midst for so long. We are sorry to part from you. Now look! the animals of the hermitage are standing round you and shedding tears. Still we are consoled at your reunion with your husband. Naturally you are of a very good character and your life in this hermitage has given you a nice training and so there is no need for any more advice from me at this time."

Saying this he drew Udayana to his side, kissed him on his head and said to the King again: "This son is a decoration to your dynasty. This handsome boy has been taught everything becoming a royal prince. Let him be a costly gem to you".

Thus blessing the boy the hermit led him to the king. The joy at her reunion with husband, her shyness at being near him, her sorrow at having to depart from the hermitage and the surging feeling in her mind—all these made her dumb and so being unable to say anything

she expressed her love and regard for the hermit whom she loved as her father, by some motions of her body and took of him with her son. The blessed King and his train, looking at the men, beasts and birds which accompanied them for a while, took leave of them and proceeded to the capital city. On reaching there the king anointed his son Udayana as King. Sahasrānika then went to the Himālayas to practise ascesis with his wife. (Kathāsaritsāgara, Kathāmukhalambaka, Taraṅga 2).

(b) *Enticing Tṛṇabindu.* A story is seen in the Bhāgavata of how Alambuṣā enticed the King Tṛṇabindu. He married Alambuṣā and a daughter named Iḍaviḍī (Ilabijā) was born to them. This Ilabilā was married to Viśravas, to whom a son named Kubera (the Lord of wealth) was born By Alambuṣā Tṛṇabindu had three sons called Viśāla, Sūnyabandhu and Dhūmraketu.

"Tam bhejalambuṣā devī
Bhajanīyaguṇālayaṁ
Varāpsarāyāste, putrāḥ
Kanyā ceḍabiḍābhavat
Tasyāmutpādayāmāsa
Viśravā dhanadaṁ sutaṁ
Prādāya vidyām paramā
Mṛṣiryogeśvarāt pituḥ
Viśālaḥ śūnyabandhuśca
Dhūmraketuścatatsutāḥ
Viśālo vaṁśakṛdrājā
Vaiśālīṁ nirmame purīm".

"He who is the seat of all laudable qualities (Tṛṇabindu) was honoured by Alambuṣā (as husband). Iḍaviḍā their daughter was given in marriage to Visravas and to them was born Dhanada (Kubera). His father who was a great hermit taught him everything required. Three sons Viśāla, Śunyabandhu and Dhūmraketu, were born to them. Viśāla who was the founder of the Dynastry, built a city called Vaiśāli." (Bhāgavatam, Navama Skandham, Chapter 2, Stanzas 31-33).

Alambuṣā took part in the birthday celebration of Arjuna.

AMBĀ

Daughter of a King of Kāśī.

Ambā is an ill-starred character in the story of the Mahābhārata. She had two younger sisters named Ambikā and Ambālikā. Bhīṣma, who had taken a vow to remain a bachelor for life, had once taken Ambā, Ambikā and Ambālikā, the three daughters of the King of Kāśī, to Hastināpura. The circumstances in which this happened, are descried in Devī Bhāgavata, Prathama Skandha as follows: Śantanu, a King of the Candra Vaṁśa, had two wives, Gaṅgā and Satyavatī. Bhīṣma was the son of Gaṅgā and Citrāṅgada and Vicitravīrya were the sons of Satyavatī. Soon after Bhīṣma's birth, Gaṅgā vanished. After a long period of reign, Śantanu also died. Satyavatī and the three sons were left behind in the palace. According to a vow he had taken long age, Bhīṣma, instead of successeeding to his father's throne, left it to his brother Citrāṅgada. Once Citrāṅgada went for hunting in the forest. There he came across a

Gandharva named Citrāṅgada. The Gandharva did not like another man with his own name to be living in this world. So he killed the king. After that Vicitravīrya became king. Bhīṣma had to take up the task of arranging a suitable marriage for Vicitravīrya.

It was at this time that Bhīṣma came to know that the King of Kāśi was arranging the Svayaṁvara of his three daughters, Ambā, Ambikā and Ambālikā. Bhīṣma went there and in the presence of all the kings who had assembled there, took the three princesses with him to Hastināpura. There he made all preparations for the marriage. But as the time for the caremony approached, the eldest and most beautiful of the princesses, Ambā went to Bhīṣma and said: "I had already made up my mind ago to marry Sālva, the king. Besides, we are deeply in love with each other. Therefore, please consider whether it is proper on the part of a great man like you to force me into another marriage."

On hearing this, Bhīṣma allowed her to do as she liked. Ambā then went to King Sālva and made an appeal to him to accept her as his wife since they were mutually in love.

To her words Sālva replied: "What you have said about our mutual love is true. But it is not right for a man to accept a women who has been accepted by another. I saw Bhīṣma taking you by hand and helping you into his chariot. Therefore go at once to Bhīṣma himself and ask him to accept you." Stunned by his words, she turned away to go to the forest to do penance.

Udyoga Parva, Chapter 17, we find that Ambā had cherished a secret desire to wreak vengence on Bhīṣma. She went to the Āśrama of Śaikhāvatya Muni in the forest and stayed there for the night. Her wish to do penance was approved by the Muni. On the next day, Ambā's maternal grandfather, Hotravāhana (Sṛñjaya) came that way. Hotravāhana came to know of all here misfortunes. He advised her to inform Paraśurāma of all her grievances. Just at that moment Akṛtavraṇa, a follower of Paraśurāma happened to come there. Hotravāhana introduced Ambā to Akṛtavraṇa. Both Akṛtavraṇa and Sṛñjaya explained all her affairs to Paraśurāma. Paraśurāma undertook to persuade Bhīṣma to accept Ambā (as his wife). But Paraśurāma proposal was turned down by Bhīṣma. A terrible duel took place between them at Kurukṣetra. When the fight reached a critical stage, Nārada and the gods induced Paraśurā,a to withdraw from the dual. Thus the fight ended with equal victory to both. Finding that it was not possible to achieve her object through Paraśurāma's mediation, Ambā renounced food, sleep, etc. and went to the Yamunā valley to do penance for six years. (M. B., Udyoga Parva, Chapter 188). After that for one year she went on a fast, lying under the water in the river Yamunā. Again for another year she did penance, standing on the tip of the toes and eating only dry leaves. Next, she reduced the sky and earth to flames by doing penance. The goddess Gaṅgā appeared to her and when she understood her plight, she told Ambā that it was not possible to kill Bhīṣma. In her agony and despair without even drinking water, she wandered about here and there. The goddess Gaṅgā cursed her to become a river in the Vatsa country. As a result of the curse, a part of her was turned into the river known as Ambā.

The remaining part of her engaged itself in penance. Śiva appeared to her and told her that in the next birth she would attain masculmity. He added that she would be born in the Drupada dynasty as a great archer under the name of Citrayodhi and kill Bhīṣma. Pleased with this prophecy, she took a vow that she would kill Bhīṣma and making a pyre, burnt

herself to death.

King Drupada's queen had been in great distress for a long time because she had no children. Drupada propitiated Śiva by worshipping him for an issue. Śiva blessed him and said that a girl would be born to him, but she would be transformed into a boy. In due course, the queen gave birth to a girl, but it was announced that it was a boy. Therefore, the child had to be brought up, dressed like a boy. The child became famous under the name of Śikhaṇḍī. When Śikhaṇḍī attained youth, Drupada decided to look for a wife for him (her?). Still he was greatly perplexed as to how to find a wife for Śikhaṇḍī who was already a youthful virgin! But his wife assured Drupada that Sikhaṇḍī would become a man, according to Siva's blessing. So, Drupada made a proposal for Śikhaṇḍīs marriage with the daughter of the King of Daśārṇa.

Hiraṇyavarṇa, the King of Daśārṇa, gave his daughter in marriage to Śikhaṇḍī. The couple arrived at Kāmbalyapura. By this time the wife came to know that the "husband" was a woman. She disclosed the secret to her Ladies-in-waiting. They in turn communicated it to the king. Enraged at this, Hiraṇyavarṇa sent a messenger to King Drupada to ascertain the truth of the matter. He even began to make preparations for waging a war against Drupada, King of Pañchāla. Drupada and his queen were in a fix. At this stage the distressed Śikhaṇḍī proceeded to the forest, determined to commit suicide. People where afraid of entering that forest because a Yakṣa named Sthūṇakarṇa lived there. Śikhaṇḍī went to the premises of the Yakṣa and performed certain rites for number of days. The Yakṣa appeared to here. Śikhaṇḍī explained the whole matter to him. They entered into a contract. According to it, they exchanged their sexes—Śikhaṇḍī receiving the male sex of the Yakṣa receiving the female sex of Śikhaṇḍī. Śikhaṇḍī returned home as a man. Drupada repeated with greater force his old plea that his child was a man. Hiraṇyavarṇa made a thorough examination of Śikhaṇḍi and convinced himself of the truth. Many years after, Hiraṇyavarṇa died.

At that time, in the course of his world tour Kubera arrived at the residence of Sthūṇakarṇa. The Vakṣa who was in female form, did not come out to receive Kubera. In his anger, Kubera pronounced a curse that the female sex of Sthūṇakarṇa and the male sex of Śikhaṇḍī would continue for ever. The Yakṣa prayed for the lifting of the curse. Kubera released him from the curse by saying that after the death of Śikhaṇḍī, the Yakṣa would be restored to his own male sex.

According to the previous agreement, Śikhaṇḍī went to Sthūṇakarṇa's place after the death of Hiraṇyavarṇa. But coming to know of all that had happened, he returned home. Thus, Śikhaṇḍī became a man permanently. Śikhaṇḍī had received his training in arms under Droṇāchārya. In the great Kaurava-Pāṇḍava battle, he became a charioteer.

The Mahābhārata, Bhīṣma Parva, Chapter 108, describes Bhīṣma's encounter with Śikhaṇḍī during the Kaurava-Pāṇḍava battle. The Pāṇḍavas started the day's battle by keeping Śikhaṇḍī in the vanguard. Bhima, Arjuna, Abhimanyu and other warriors were giving him support. It was Bhīṣma who led the Kaurava forces. Arrows began to fly from both sides. It was the tenth day of the battle and Śikhaṇḍī shot three arrows aimed at Bhīṣma's breast. Bhīṣma with a smile of contempt said to Śikhaṇḍī, "Śikhaṇḍī! Brahmā created you as a women. You may do as you like". Hearing this taunt, Śikhaṇḍī, became more infuriated. Arjuna inspired him with greater courage. After that, keeping Śikhaṇḍī in front, Arjuna began to fight with Bhīṣma.

Śikhaṇḍī also showered his arrows on him. Ten of these arrows of Śikhaṇḍī hit Bhīṣma's breast. Bhīṣma discregarded even those arrows. At last he said: "I cannot kill the Pāṇḍavas because they are invulnerable (avadhyāḥ). I cannot kill Śikhaṇḍī because he is really a woman and not man. Though I am also invulnerable and cannot be killed in battle, yet today I have to die; the time has come for me to die." Meanwhile Śikhaṇḍī and Arjuna were discharging a continuous and heavy shower of arrows of Bhīṣma. At last Bhīṣma fell down.

AMBĀLIKĀ

The youngest of the three daughters of the King of Kāśi—Ambā, Ambikā and Ambālikā. Vicitravīrya, son of Śantanu married Ambikā and Ambālikā. The mother of this princess was Kausalyā.

Vicitravīrya died before children were born to his wives. To avoid the extinction of the family, Satyavatī, mother of Vicitravīrya summoned Vyāsa, her other son and asked him to beget a son for Ambikā. Vyasa obeyed his mother half-heartedly. Ambikā did not like the dark-complexioned, crudely attired Vyāsa. Still owing to the Mother's pressure, she passively submitted to the act. As a result of their union was born Dhṛtarāṣṭra, who was blind from his birth. The grief-stricken mother called Vyāsa again and asked him to have union with Ambālikā this time. As Ambālikā's face was pale at the time of their union, a child with pale complexion was born to her. He was named Pāṇḍu. Having thus failed in both attempts, Satyavatī asked Ambikā to go to Vyasa again. At night Ambikā secretly disguised her waiting-maid and sent her in her own place, to Vyasa. The waiting-maid experienced exquisite pleasure in Vyasa's company and as a result a most intelligent son was born to her. It was he who became the renowned Vidura.

AMBARĪṢA

A King of the Ikṣvāku dynasty.

From Viṣṇu was born in the following order: Brahmā-Marīci-Kaśyapa–Vivasvān-Vaivasvatamanu-Ikṣvākṣi-Śaśāda-Purañjaya-Kukutstha-Anenas-Pṛthulāśva-Prasenajit-Yuvanāśva-Māndhātā-Ambārīṣa. Māndhātā had three sons: Ambārīṣa, Mucukunda and Purukutsa and fifty daughters. The Muni (Sage) Saubhari married the daughters.

In Vālmīki Rāmāyana there is a story of Devendra's theft of the sacrificial cow from Ambārīṣa's Yāgaśālā. Devendra could not bear the thought or King Ambārīṣa winning world-renown and glory by performing Yāgas. Therefore Indra stole the sacrificial cow and took it away. The Upādhyāya (Chief Priest) was alarmed at the disappearance of the cow and expressed his opinion to the king that it would be enough to sacrifice a human being instead of the cow. The king searched for the cow in all countries, cities and forests. At last he reached the peak of Bhṛgutuṇga where the sage Ṛcīka lived with his wife and children. The king explained to the sage the whole story. He requested him to sell one of his sons in exchange for 100,000 cows. Ṛcīka had three sons. The eldest was his father's favourite and the youngest was the mother's pet. In the end, Rcika sold the second son. Śunaśśepha in return for 100,000 cows.

On his return journey with Sunssepha the king rested for a while at Puṣkara Tīrtha. There Śunaśśepha happened to meet his uncle Viśvāmitra and complained to him about his sad

plight. Sunaśśepha's wish was that the king's yāga should be performed and at the same time his own life-span should be extended. Viśvāmitra promised to save Śunaśśepha. He called Madhucchandas and his other sons and said to them: "One of you must take the place of Ambārīṣa's sacrificial cow and save the life of Śunaśśepha. God will bless you."

But none of the sons of Viśvāmitra was prepared to become the sacrificial cow. Viśvāmitra uttered a curse on his sons that they would have to spend a thousand years on earth, eating dog-flesh. Then he turned to Śunaśśepha and told him that if he prayed to the gods at the time of Ambārīṣa's yajña, they would save him. So Śunaśśepha went to Ambārīṣa's yāgaśālā. As ordered by the assembled guests, Ambārīṣa bound Śunaśśepha and had him dressed in blood-red robes, ready for the sacrifice. Śunaśśepha began to praise and pray to the gods. Soon Indra appeared and blessed him with longevity. He also rewarded Ambārīṣa for his yāga. Thus, Śunaśśepha was saved. (Vālmīki Rāmāyana Bāla Kāṇḍa, Sarga 61).

In Bhāgavata we see a story which describes how the Sudarśana Chakra which emergyed from Ambārīṣa's forehead chased Durvāsas in all the three worlds. Ambārīṣa was a devout worshipper of Viṣṇu. From the very beginning of his reign, peace and prosperity spread all over the country. Mahāviṣṇu who was pleased with the deep piety and devotion of Ambārīṣa appeared to him and bestowed on him the control of his (Viṣṇu's) Sudarśana Chakra. After that Ambārīṣa started the observance of Ekādaśī vrata. The rigour of the observance alarmed even Indra. He decided to obstruct the observance somehow or other. At that time, Durvāses arrived in devaloka. Indra instigated Durvāsas to spoil the Ekādaśī observance of Ambārīṣa.

Durvāsas went to Ambārīṣa's palace. There the king received him with due respect and sent him to the river Kālindī for his bath and morning rites. Durvāsas went for his bath and deliberately stayed away till the conclusion of Ambārīṣa's Ekādaśī observance. At the end of the observance, after feeding the gods with his offerings, Ambārīṣa kept the remaining portion for Durvāsas. After his bath, etc., Durvāsas returned, but he was furious when he was offered the leavings of the food of the gods and resued to take any food. In his anger the advanced towards Ambārīṣa. A terrible monster Kṛtyā emanated from the Maharṣi and was about to destroy Ambārīṣa. Ambārīṣa at once called upon Sudarśana Chakra, which appeared instantly and after cutting the throat of Kṛtyā, turned against Durvāsas. Terrified by it, Durvāsas began to flee for life. The Chakra pursued him at his heels. Durvāsas went to Indra and sought refuge with him. But the Chakra followed him there. Indra pleaded helplessness. Then the Maharṣi went to Brahmā and sued for his help. There also the Chakra pursued him. Brahmā sent him to Śiva. Śiva was also unable to give him shelter. Sudarśana continued to chase him. Durvāsas then sought shelter with Mahāvisnu. Viṣṇu told him plainly that there was no alternative but to go and sue for mercy to Ambārīṣa himself and advised him to do so. At last Durvāsas returned to Ambārīṣa and begged his pardon. Ambārīṣa saved him from Sudarśana Chakra and described to him the glory resulting from the observance of Ekādaśī vrata. (Bhāgavata, Navama Skandha).

AMṚTAM

A delicious and precious food obtained from the ocean of Milk when the Devas and Asuras churned it. In Chapter 152 of Agni Purāṇa, the word "Mṛtam" is defined as wealth

received by begging and "Amṛtam" as wealth received without begging, and "Prāmṛtam" as another kind of wealth obtained without begging.

(Churning of the Sea of Milk) — Once when Maharṣi Durvāsas was travelling through a forest, he met the Apsarā women, Menakā, with a garland of Kalpaka flowers in her hand. The frgrance of the flowers filled the whole forest. Durvāsas approached Menakā and requested her to give the garland to him. The Vidyādharī (Apsarā woman) prostrated before the Maharṣi with reverence and presented the garland to him. Wearing that garland on his hair, Durvāsas went to Devaloka.

There he saw Indra riding on his elephant, Airāvata, accompanied by his retinue of Devas. The Maharṣi took the rare garland from his head and presented it to Indra, the King of Devas. Indra received the garland and placed it on Airāvata's head. The elephant was attracted by the fragrance of the garland and took it in its trunk, examined it by smalling it and then threw it on the ground.

Durvāsas, who became angry at the way in which his garland was slighted by Indra said to him: "Since you have treated my garland with disrespect, the glory and prosperity of devaloka with perish!" On hearing the curse, Indra alighted from the elephant, frightened. He begged pardon of the Maharṣi. The furious Muni continued: "I am not soft-hearted; nor am I of a forgiving nature. Other Munis may forgive. Remember, I am Durvāsas. You have become so haughty because other Munis like Vasiṣṭha and Gautama have been flattering you too much." Having said this Durvāsas went his way. Indra returned to Amarāvatī.

From that day the glory of Devaloka began to decline. The three worlds became dull. Even the plants and shrubs began to wither. The performance of yāgas came to an end. The Devas began to be affected by the infirmities of old age. Taking advantage of this situation, the Asuras started preparation for opposing the Devas. Under the oppression of the Asuras, the Devas groaned in distress. Led by Agni Deva they sought refuge under Brahmā. Brahmā led them to Mahāviṣṇu. They all joined in praising Viṣṇu who appeared and told them like this: "O Gods! I shall enhance your glory. Do as I tell you. Alongwith the Asuras bring all kinds of medicinal herbs and deposit them in the ocean of Milk. Obtain Amṛtam from it by churning it with Mahāmeru as the churning staff and Vāsuki as the rope. The Amṛtam (Amṛta) which will be produced by churning the Milk sea, will make you strong and deathless. I shall see that the Asuras will share in your troubles but not in enjoying Amṛtam."

After Viṣṇu had vanished, the Devas made a treaty with the Asuras and began to work for getting Amṛtam. All of them joined together in bringing various kinds of medicinal herbs and after putting them in the Milk sea which was as clear as the cloudless sky, began to churn it, using Manthara Mountain as the churning staff and snake Vāsuki as the rope. The party of Devas was posted at the tail-end of Vāsuki while the Asuras took their stand at the head. The Asuras became enervated by the fiery breath coming out of Vāsuki's mouth. The clouds which were blown by that breath invigorated the Devas.

Mahāvisnu transformed himself into a tortoise, and sitting in the middle of the Milk Sea served as the foundation for the Manthara Mountain, the churning staff. Assuming another form, invisible both to Devas and Asuras. Mahāviṣṇu pressed down the Manthara Mountain from above.

While churning the Milk Sea like this, the first object that rose to the surface was Kāmadhenu. Both Devas and Asuras were strongly attracted towards Kāmadhenu. While all were standing spellbound, Vāruṇīdevī with her enchanting dreamy eyes next appeared on the surface. Pārijātam was the third to appear. Fourth, a group of Apsarā women of marvellous beauty floated up. The Moon appeared as the fifth. Śiva received the Moon. The venom which came out of the Milk Sea as the sixth item, was absorbed by Nāgas. After that arose Bhagavān Dhanvantari, dressed in pure white robes and carrying a Kamaṇḍalu in his hand filled with Amṛtam. All were delighted at this sight. Next Mahālakṣmī made here appearance in all here glory with a lotus in her hand and seated in an open lotus flower, Gandharvas sang celestial songs in her presence; Apsarā women danced. For her bath, the Gaṅgā river arrived there with her tributaries. The Milk Sea itself took on physical form and offered her a garland of everfresh lotus flowers. Brahmā bedecked here with ornaments. After that Lakṣmīdevī, fully adorned in all her magnificent jewels, in the presence of all Devas, joined the bosom of Mahāviṣṇu. The Asuras were displeased at it. They snatched the pot of Amṛtam from Dhanvantari and fled away.

With the loss of Amṛtam, the Devas were in a fix. They began to consider how the pot of Amṛtam could be recovered. Accordingly Mahāviṣṇu transformed himself into a celestial virgin, Mohinī, of extraordinary beauty. She approached the Asuras as a shy girl. The Asuras were enchanted by her surpassing beauty. They asked her, "Who are you?" Looking down on the ground, Mohinī replied: "I am the little sister of Dhanvantari. By the time I came out of the Milk Sea, the Devas and Asuras had already gone. Being lonely I am going about in search of a suitable mate."

On hearing her words, the Asuras began to make friends with her one by one, determined not to waste friends with her one by one, determined not to waste this opportunity. They told her that she should distribute Amṛtam to all of them and in the end she should marry one of them. Mohinī agreed, but added : "All of you should close your eyes. I shall serve Amṛtam to all. He who opens his eyes last, must serve Amṛtam to me and he will marry me".

All of them accepted this condition. They sat in front of Mohinī with closed eyes. In a moment Mohinī left the place with the plot of Amṛtam and went to Devaloka.

When the Asuras opened their eyes. Mohinī was not to be seen. Finding that they were betrayed, they were in great perplexity. All of them pursued Mohinī to Devaloka. Devas had put the Sun and Moon gods on guard duty at the gates of Devaloka. At the instance of the Asuras, Rāhu in disguise entered the divine assembly chamber. The Sun and Moon gods detected him and Viṣṇu with his weapon, Sudarśana Chakra cut open his neck. Swearing that he would wreak vengeance on the Sun and Moon Rāhu returned. In the 8th Skandha of Bhāgavata it is said that even now from time to time Rāhu swallows the Sun and Moon, but they escape through the open gash in his neck and this is known as solar eclipse and lunar eclipse.

Indra and all other gods took Amṛtam. The enraged Asuras attacked the gods, who had gained strength and vigour by taking Amṛtam. The Asuras were drived away in all directions. All the three worlds began to enjoy glory and prosperity again.

The story of how the deadly poison, Kālakūṭa arose at the churning of the ocean of Milk

is given in M. B., Ādi Parva, Chapter 18, Verses 42-45, as follows: After many precious things had come up Kālakūṭa poison with fumes and flames, appeared on the surface of the ocean. Its strong smell caused a stupor in all the three worlds. Fearing that the world will perish, Brahmā requested Śiva to swallow that poison. Śiva gulped it down, but stopped it in his throat. From that day he became "Nīlakaṇtha".

Indra's tusker Airāvata was responsible for the churning of the ocean of Milk. But in the Mahābhārata, Ādi Parva, Chapter 18, Verse 42 it is said that a white elephant with four tusks arose during the churning of the ocean of Milk and that Devandra caught and tamed it. This is an obvious contradiction. Besides, in Vālmīki Rāmāyana, Araṇyakāṇḍa, 14th Sarga, the wounded Jaṭāyu describing his family history to Śrī Rāma, gives the following account about the origin of Airāvata:

Kaśyapa, one of the Prajāpatis, married the eight daughters of Dakṣa. One of them named Krodhavaśā had ten daughters by Kaśyapa. They were: Mṛgī, Mrgamadā, Hari, Bhandramadā, Mātaṅgī, Sārdūli, Śvetā, Surabhi, Surasā and Kadru. Of them Bhadramadā gave birth to a daughter, Irāvati. The tusker Airāvata is Irāvatī's son.

An explanation for this discrepancy may be seen in Viṣṇu Purāṇa, 3rd Section, Chapter 1. Now six Manvantas have passed (See MANVANTARA). This is the seventh Manvantara. Each Manvantara has a new Indra. According to this, different Indras have their own Airāvatas. This is the only explanation for this apparent contradiction.

There is another story about Amṛtam which says that Garuḍa once went to devaloka and brought Amṛtam from there to be given to the Nāgas, but Devendra came down and took it back. This story is given in Mahābhārata from Chapter 27 onwards. Vinata, a wife of Kaśyapa gave birth to Garuda and Kadru and her sister have birth to the Nāgas. Once there was dispute between Vinatā and Kadru. Vinatā said that the hairs on the tail of Uccaiśśravas, Devandra's horse, were white but Kadru asserted that they were black. To settle the dispute they made a bet. The condition was that the loser must become the servant maid of the winner. As instructed by Kadru, some of the Nāgas went in advance and hung down from the tail of Uccaiśśravas, thus giving the false appearance of a tail with black hairs. By this trick Vinatā lost the bet and had to become Kadru's servant maid. As a result of it, the task of looking after Kadru's children became Garuḍa's duty. Kadru told him that if he fetched Amṛtam from devaloka and gave it to the Nāgas, she was prepared to release him from the bond age. So Garuḍa flew up to devaloka, fought with the gods and defeated them. He returned with the pot of Amṛtam and gave it to the Nāgas. The Nāgas went to take their bath after placing the pot on darbha grass spread on the floor. Just then Devendra swooped down and carried away the pot of Amṛtam to Devaloka. When the Nāgas returned after purifying bath the pot was not to be seen. In their greed they began to lick the darbha grass on which the pot was placed. The sharp edge of the grass cut their tongues into two. This is why the Nāgas (snakes) came to have forked tongues.

Amṛtam which has been thus recovered after many such advantures, is still preserved carefully in Devaloka. [(1) M.B., Ādi Parva, Chapter 17. (2) M. B., Ādi Parva, Chapter 27, verse 16. (3) M. B. Ādi Parva, Chapter 30, Verse 2. (4) Vālmīki Rāmāyana, Araṇya Kāṇḍa, 35th Sarga. (5) Viṣṇu Purāṇa, Section 1, Chapter 9. (6) Agni Purāṇa, Chapter 152. (7) Bhāgavata, 8th Skandha. (8) Uttara Rāmāyana.]

AṀSUMATĪ

The daughter of the Gandharva King named Dramila. Her story is narrate in the Śiva Purāṇa to illustrate the benefits of performing the Pradoṣa-Vrata. Sūta expatiates on the importance and advantages of Pradoṣa-Vrata to a number of sages in Naimiśāraṇya. King Satyaratha was a scrupulous observer of Pradoṣa-Vrata. Unfortunately he defaulted in his observance of the Vrata owing to unavoidable circumstances and, after his death, was bron again as the King of Vidarbha. He was killed in a battle by the King of Sālva and his wife, pregnant at that time, fled to a forest. She gave birth to a son on the bank of a river. Then, when she stepped into the river to drink some water, she was carried away by a crocodile. Presently a Brahmin woman named Uṣā happened to pass that way with her son named Śucivrata. Seeing a new born infant there, that Brahmin woman took him, gave him the name, Dharmagupta and brought him up as her own son. According to the advice of a pious Brahmin named Śāṇḍilya, both Śucivrata and Dharmagupta started performing Pradoṣa-Vrata, Lord Śiva was pleased with them and gave them much wealth. Dharmagupta happened to meet Aṁśumatī, daughter of the Gandharva King, Dramila, one day in a forest and they fell in love with each other. Dramila came to know of their love and so gave his daughter in marriage to Dharmagupta. As a result of the wealth and power which he had acquired by observing strictly Pradoṣa-Vrata Dharmagupta was able to return to Vidarbha, defeat King Sālva and regain his kingdom from him.

ĀNA II

(Elephant). Vālmīki Rāmāyana narrates the origin of elephants thus: "Kaśyapa was born to Marīci, son of Brahmā. Kaśyapa married the daughters, Aditi, Diti, Danu, Kālikā, Tāmrā, Krodhavaśā, Manu and Analā, of Dakṣaprajāpati. Of these Krodhavaśā gave birth to ten girls, Mṛgī, Mṛgamadā, Harī, Bhadramatā, Mātaṅgī, Śārdūlī, Śvetā, Surabhi, Surasā, and Kadrū. Elephants were born as the sons of Mātaṅgī.

There is a story in the Mahābhārata to explain why the tongue of the elephant is curved inside. "Bhṛgu Maharṣi cursed Agni and greatly dejected over this he disappeared from public and hid somewhere. The Devas started searching for him and it was an elephant that showed the Devas the hiding place of Agni. Agni then cursed the elephants and said that thereafter all the elephants would have their tongues curved inside.

The signs of good elephants and the treatment to be accorded to sick ones are detailed in Agni Purāṇa. "Elephants with long trucks and heavy breathing belong to the top class and they will possess great endurance power. Those who have nails eighteen or twenty in number and who became turbulent during winter belong to a superior class. Those ones whose right tusks are a bit raised, whose cry is stentorian as that of thunder whose ears very big and whose skins are spotted are the best of the species. Other varieties especially the dwarfish type and she-elephants in the early stage of pregnancy are not and not fit to be tamped. Elephants who have Varṇa, Sattva Bala, Rūpa, Kānti, Śarīraguṇa and Vega will conquer enemies in a battle; there is no doubt about it. Elephants are an ornament for any battle-array. The victory earned by a king with his elephants is more respects.

For all diseases of an elephant Anuvāsana or Snehavasti is recommended. A bath after anointing it with oil or ghee is good. For skin diseases the ghee may be combined with Mañjal (Turmeric), Maramañjal or gomūtra (cow urine). If it suffers from enlargement of the belly, giving it a bath with sesame oil is good. It can be given Pañcalavaṇas and Vāruṇīmadya to drink. If there is fainting it must be given rice mixed with Vlalari, Triphala, Cukku, Mulaku and Tippali and water mixed with honey to drink. If there is headache anointing the head with sesame oil and inhalation of the same is good.

For diseases of the foot, treatment with Snehaputas is prescribed. To get motion of the bowels Kalkaṇṭa Kaṣāya (infusion of sugar candy) is good. To those who have shivers should be given the flesh of peacock, Tittiri bird and Lāva bird mixed with Tappali and pepper. For dysentery the tender fruit of Kūvala, skin of Pāccotti, flower of Tātiri should be dried and powdered and be given mixed with sugar alongwith rice. For Karagraha (pain inside the trunk) Nasyam of ghee with Īntappū mixed in it should be done. It must be given "Muttaṅga Kañci with tippali, Cukku and Jīraka in it. For Utkarṇaka (pain in the ear) flesh of pigs should be given. For Galagraha (pain in the neck) a liniment made of Daśmūla, Mutirappuli and Kākkappancci in oil should be rubbed at the site of pain and the elephant kept under chains. If there is difficulty in passing urine light liquor containing powdered Aṣṭalavaṇas should be given. For all skin diseases use Vep oil as an ointament and give the infusion of Āṭaloṭaka to drink. For worms (inside the stomach) give cow's urine with powdered Vlālari in it. If the elephant is getting reduced and weak it should be given milk or meat soup with Cukku, Tippali and grapes well mixed it in. If there is lack of appetite it is to be given Mulgaudana (rice boiled alongwith Cerupayer) to which is added Cukku, Mulaku and Tippali. If it is Gulma it should be given sesame oil boiled with the following: Trikotpakkonna, Milk and Attittippali. Navara rice with sort of cerupayer can also be given. For swellings on the face, a paste made of tender Kūvala fruits can be rubbed at the site of the swelling. For all sorts of pains in the stomach rice well mixed with the powder made by grinding together Vlari, Kuṭakappālayari, Asafoetida, Carala, Mañjal, Maramañjal may be given.

The best food for elephants is the rice of Navara, Vrīhi and cennellu. Yava and wheat are next to the above. Any other food is inferior to these. Yava and sugarcane will give stength to elephants. Dry yava rice is not good. Milk and meat cooked with carminative ingredients are good for elephants who have gone lean.

If the elephants receive great injuries in a battle the meat of birds like crow, fowl, cuckoo and Hari mixed with honey is good. Fumigation by the burning of chilli, fish, Vlālari, caustic soda, Puttal, Pīram and maramañjal mixed together is effective. Dropping honey medicated with tippali tandula, sesame oil, and fruit honey in the eyes is not only good for the eyes but is also inducive of digestion. Make an ointment with the faces of the birds cātaka and Pārāvata mixed with the burnt skin of Nātpāmara dissolved in light spirit. If this ointment is applied, the elephant would defeat all enemies in a battle. Powder Nīlotpala, Muttaṅga and Takara and make an ointment using rice gruel. Applying this ointment in the eye is excellent.

If the nails grow they should be cut at least once a month. Once in a month an oil bath is good for the elephants. Elephant sheds should be spread with cowdung discs and dust. Doing Seka with ghee during autumn and summer is advisable. (Chapter 287, Agni Purāṇa).

ANANTA 1. (ĀDIŚEṢA)

Mahāviṣṇu begot Brahmā and he the Prajāpatis and Ananta (Ādiśeṣa) is one of the Prajāpatis. (Vālmiki Rāmāyana, Araṇyakāṇḍa, Canto 14, Verse 7). Ananta is also referred to as the son of Kaśyapa, one of the Prajāpatis born of Kadrū. (M. B., Ādi Parva, Chapter 105, Verse 41). Also Balabhadrarāma, elder brother of Śrī Kṛṣṇa was a partial incarnation of Ananta.

Vinatā and Kadrū were two wives of Kaśyapa Prajāpati. Garuḍa was born as Vinatā's and numerous serpents like Ananta, Vāsuki, Takṣaka, Kārkkoṭaka were sons of Kadrū. Once a controversy developed between Vinatā and Kadrū, the latter saying that there were a few black on the tail of Airāvata and the former denying it. It was agreed that she who proved wrong in the argument would become the slave of the other. To prove herself to be right Kadrū, the same night, asked her sons to go and stay suspended in the hairs of Airāvata's tail. Some of the sons agreed to do so, while her other (prominent) sons like Ananta expressed their disincli nation to do such an unethical act. Kadrū cursed these disobedient children of hers to die at the serpent Yajña of Janamejaya, whereupon Ananta and his supporters departed in sorrow.

Departing thus from his mother Ananta visited sacred centres like Gandhamādana, Badarī and practised austerities. And, Brahmā appeared before Ananta and asked him not to worry, but to go to the nether world and support the world on his hoods. Brahmā also told him that Garuḍa would render him all help in the new task. Blessed thus by Brahmā, Ananta gladly took up the new job.

Ananta has another abode in the palace of Varuṇa in the west.

About Ananta's prowess Viṣṇu Purāṇa has the following to say : At the bottom of Pātāla there is a base (Tāmasic) form of Viṣṇu called Ādiśeṣa. Even the Dānavas and the Daityas are not able to describe the attributes of that form. The Siddhas call this Ādiśeṣa Ananta who is worshipped by Devas and ṛṣis. Ananta has 1000 heads and the Svastika mark which is clearly visible is his ornament. The 1000 gems in his head illuminated all regions, and he renders the Asuras powerless for the good of all the worlds. Ādiśeṣa whose eyes ever rotate due to the overflow of his prowess, and who wears blue apparel and garlands of white gems shines forth like another Mount Kailāsa beautified with garlands of clouds and by the flow of the Gaṅgā, Śrī Devī and Vāruṇī Devī serve Ananta who holds in one hand a lāṁgala and in the other a mace (mūsala). As the deluge (end of a Yuga Kalpānta) approaches Rudra emanates from the faces of Ananta and consumes the three worlds. Ādiśeṣa dwells in the nether world wearing the whole earth as a crown. Even the Devas cannot gauge his nature, shape, prowess, etc. When he yawns the earth and waters shake and shiver. The Gandharvas, Nāgas, Cāraṇas etc. fail to understand the real extent of his attributes, and that is why this strange being is called Ananta (endless). It was by worshipping Ananta and by his grace that sage Garga was able to master the sciences of astronomy and causation (nimitta). (Viṣṇu Purāṇa, Part 2, Chapter 5).

Pātāla is Ananta's world, and at its bottom there is a spot called Ananta. That spot is 30000 yojanas in extent, and here lives Ananta. He is known as Saṅkarṣaṇa also. He bears the whole nether world as through it were a mustard seed. And, when he thinks of destroying the entire world the Rudra called Saṅkarṣaṇa will appear with other Rudras and weapons like tridents (Triśūla). Other serpents bow at the feet of Ananta, who is supremely beautiful with

divine lustre. (Devī Bhāgavata, Skandha 8).

ANASŪYĀ

Wife of Sage Atri, son of Brahmā. (Viṣṇu Purāṇa, Part 1, Chapter 10).

(1) *Genealogy.* From Mahāviṣṇu were born in order Brahmā, Svāyambhuva Manu, Devahūti, Anasūyā. To Svāyambhuva, son of Brahmā, was born by his wife Śatarūpā five children : Uttānapāda, Priyavrata, Āhuti. Devahūti and Prasūti and Devahūti was married to Kardama, son of Brahmā. They begot two daughters, Kalā and Anasūrā. Marīci married Kalā and Atri married Anasūyā. (Bhāgavata, Skandha 1, Chapter 4).

(2) *The Tapaśśakti of Anasūyā.* Once upon a time, rains having failed for ten years the whole world sweated in agony and river Gaṅgā got dried up. Famine stalked the world. In this dire contingency it was the tapaśśakti of Anasūyā that made trees bear fruits and Gaṅgā to flow again. Also, she converted ten days into nights on the request of the Devas.

During their forest life Rāma and Sītā reached the hermitage of sage Atri, and the sage and Anasūyā treated the guests sumptuouly. The above story about the tapaśśakti of Anasūyā was told then by Atri. The story helped to increase Rama's respect for Anasūyā. Anasūyā gave Sītā all proper advice. She taught Sītā that absolute service to husband is the greatest tapas ordained to women. Anasūyā gave to Sītā a very sacred garland and a sublime gem. And, after the Rāma and Sītā left the hermitage. (Vālmīki Rāmāyana, Ayodhyākāṇḍa, Cantos 117 and 118.).

(3) *Sons of Anasūyā.* She had three sons: Dattātreya, Durvāsas and Candra. (Viṣṇu Purāṇa, Part 1, Chapter 10). (The reason for Mahāviṣṇu being born as Dattātreya, Śiva as Durvāsas and Brahmā as Candra to Anasūyā is given under Atri).

ANDHAKA

An Asure. This Asura was the foster son of Hiraṇyākṣa. Śiva was really his father. While once Śiva was immersed in yoga his daughter closed his eyes playfully with her hands, and lo! a darkness rose and enveloped the whole place. From that darkness, with a sound as that of thunderbold, appeared a Rākṣasa. He got the name Andhaka as he was born from darkness. At that time Hiranyaksa was doing tapas for a son. Śiva appeared before him and bestowing on his Andhaka as a foster son said as follows: "If he (Andhaka) earns the hatred of the world or desires even the mother of the three worlds or kills Brahmins I will myself burn him to ashes". After saying this Śiva disappeared. (Vamana Purāṇa, Chapter 63).

One day overcome by erotic passion Andhaka said to his henchmen as follows : "He is my true friend who brings Śiva's consort, Pārvatī to me. Yes, he is my brother, nay, father even." Hearing these ravings of Andhaka, Prahlāda went to him and convinced him that Pārvatī, in fact was his mother. But Andhaka was not quietened. Then Prahlāda explained to him the gravity of the sin of desiring other people's wives. Even this had no effect on Andhaka. He sent Śambarāsura to Śiva to ask for and bring Pārvatī to him. Śiva sent word to Andhaka that if the latter would defeat him in the game of dice Pārvatī would be sent to him. Andhaka got enraged and rushed to mount Mandara and began a fight with Śiva.

Defeated in the encounter, Andhaka craved for Śiva's pardon. He admitted that Pārvatī

was his mother. He also prayed for Śiva's blessings for removal of his Asurahood. Śiva granted him the prayers. The sins and Asurahood of Andhaka were thus ended. Śiva made him the head of the Asuras, named. Bhṛṅgi. (Vāmana Purāṇa, Chapter 63, etc.).

ANENAS

A king of the Lunar dynasty (Candra Vaṁśa).

Descended from Viṣṇu in the following order; Brahmā-Atri-Candra-Buddha-Purūravas-Āys-Anenas.

Purūravas had by his wife Urvaśī six sons named Āyus, Śrutāyus, Satyāus, Raya, Vijaya and Jaya. Of them, Āyus, the eldest, had five sons named Nahuṣa, Kṣatravṛddha, Rāji, Rambha and Anenas. Nahuṣa had a son named Yayāti to whom were born the sons Pūru, Yadu and others. The two dynasties of Yadu and Pūru, Yadu and others. The two dynasties of Yadu and Pūru (Yaduvaṁśa and Pūruvaṁṣa) originate from them. To Anenas, brother of Nahuṣa, a son named Śuddha was born. Śuddha begot Śuci who begot Trikakup and a son named Śāṅtarayas was born to Trikakup.

AṄGA

A King belonging to the Candra vaṁśa. (Lunar dynasty).

Descended from Viṣṇu in the following order: Brahmā-Atri-Candra-Buddha-Purūravas-Āyus-Nahuṣa-Yajāti-Anudruhyu-Sabhānara-Kālanara-Sṛñjaya-Titikṣa-Kuśadhṛta-Homa-Sūtapas-Bāli-Aṅga.

Aṅga, Kaliṅga, Suhma, Kaṇḍra, Vaṅga, Adrupa and Anaśābhu are the seven sons born to Bāli, the son of Sūtapas, by his wife Suteṣṇā, and the King Aṅga is one of them. There is a story about the birth of these sons.

Once there lived a hermit named Utattya. He was the elder brother of Bṛhaspati. One day when Mamatā, Utatthya's wife, was pregnant, Bṛhaspati approached her with carnal desires. In spite of her efforts to dissuade her brother-in-law from his attempts she could not prevail upon him. He forced her and satisfied his desire. The child in her womb protested and kicked the sperm of Bṛhaspati out into the floor. Bṛhaspati got angry and cursed the child in the womb: "May you fall in perpetual darkness". So the child was born blind and remained blind throughout his life. Hence, he got the name 'Dīrghatamas'. Dīrghatamas married Pradveṣi. A son named Gautama was born to them. The duty of supporting Dīrghatamas fell upon the wife and the son, who put him on a raft and pushed him astray into the River Gaṅgās. King Bāli, who was bathing in the river saw this. He rescued the hermit and took him to the palace and pleasing him by hospitally, requested him to beget children in his-wife Suteṣṇā, who detesting the idea sent a Śūdrā woman Dhātreyī in her stead and eleven children were born to them. By and by Dīrghatamas came to know of the deceit played by Suteṣkā on him and he became very angry. But the king pacified him and pleased him again and Dīrghatamas begot five sons by Suteṣṇā. They were Aṅga, Vaṅga, Kaliṅga, Pauṇḍro and Suhma. Dīrghatamas blessed them that they would become very famous. Aṅya, Vaṅga, Kaliṅga, Pauṅḍra and Suhma were the five kingdoms ruled by Aṅga, Vaṅga, Kaliṅga, Pauṅḍra and Suhma respectively. These five are the famous kings of the Bāli family.

Once Aṅga performed a horse sacrifice. But the gods did not appear to receive oblations. Holy seers said that the gods refused to accept the oblations offered by the king because he was childless. So he performed the sacrifice called Putrakāmeṣṭi (Sacrifice to get a son) and from the sacrificial fire arose a divine person with a golden flask of pudding, which he offered to the king and his queen. The king and the queen Sunīthā ate the pudding, as a result of which a son was born to them. He was named Vena. This son was wicked. Because of his wickedness the king became so miserable that he left his kingdom and went on a pilgrimage. Since there was no other means the people enthroned Vena, who tortured his subjects beyond limit. (Bhāgavata, 4th Skandha, Chapters Band 14).

AṄGADA

A son of Bāli.

Descended from Viṣṇu in the following order : Brahmā-Kaśyapa-Indra-Bāli-Aṅgada.

Aṅgada was the son of Bāli (the son of Indra) born of this wife Tārā.

(a) Aṅgada was a member of the group of monkeys sent by Sugrīva to find out Sītā.

(b) He was the foremost among the group of monkeys who entered Madhuvana and ate the berries in the garden, on their return after the search for Sītā.

(c) Aṅgada was sent to the court of Rāvaṅa as a messenger by Śrī Rāma.

(d) In the battle between Rāma and Rāvaṇa Aṅgada combated with Indrajit.

(e) After his combat with Indrajit, Aṅgada and his followers led an attack on the army of Rāvaṇa.

(f) After the battle, Śrī Rāma anointed Aṅgada as the heir-apparent to the Kingdom of Kiṣkindhā. The necklace which Bāli had given on his death of Sugrīva, was returned to Aṅgada.

(g) Śrī Rāma returned to Ayodhyā after his forest life and celebrated a horse sacrifice. The sacrificial horse was caught and detained by King Suratha. Coming to know of this Śatrughna sent Aṅgada to deal with Suratha, who said that the horse was detained with the intension of meeting with Śrī Rāma personally. Aṅgada returned and told Śatrughna what Suratha had said to him. (Padma Purāṇa, Pātāla Khaṇḍa).

ANGA (M)

The kingdom ruled by King Aṅga.

The first King of the Aṅga dynasty was Aṅga the son of Bāli. Anagābhu, Draviratha, Dharmaratha, Romapāda (Lomapāda), Caturaṅga, Pṛthulākṣa, Bṛhadratha, Bṛhanmanas, Jayadratha, Vijaya, Dṛḍhavrata, Satyakarmā, Atiratha, Karṇa, Vṛṣasena and others were king of this dynasty. Karṇa was the adopted son of Atiratha. During the period of the Mahābhārata, Kings of the Atiratha family were under the sway of the Candra vamsa (Lunar dynasty) kings such as Dhṛtarāṣṭra and Pāṇḍu.

A contest in archery and the wielding of other weapons was going on in Hastināpura, the competitors being the Kauravas and the Pāṇḍavas. The status of Karṇa, who appeared on the side of the Kauravas, was questioned by the Pāṇḍavas on the occasion and Duryodhana, who always stood on his dignity, anoined Karṇa as the King of Aṅga, on the spot.

Lomapāda (Romapāda) the King of Aṅga once deceived a hermit Brahmin. So all the Brahmins quitted the country and thereafter there was no rainfall in the country for several years. The sages of the country began to think on the means of bringing about rain. One day they approached the king and told him that the only way to get rain was to bring the great hermit Ṛṣyaśṛṅga to the country.

Once Kaśyapa happened to see Urvaśī and he had seminal flow. The sperm fell in a river. A deer swallowed it alongwith the water it drank. It gave birth to a human child with horse on the head. This child was called Ṛṣyaśṛṅga. It was brought up by a hermit called Vibhāṇḍaka in his hut. Ṛṣyaśṛṅga had never seen women and by virtue of this, there occurred rainfall wherever he went. The King Lomapāda sent some courtesans to the forest to attract Ṛṣyaśṛṅga, who following them arrived at the court of Lomapāda the King of Aṅga and the King gave Rsyasrnga, as a gift, his daughter Sāntā. Thus, the country got rain. This Lomapāda was a friend of Daśaratha.

One opinion is that the Kingdom got its name from the King Aṅga who ruled over it. Another opinion is that the king got his name from the country he ruled. However, there is a story revealing how the country came to be called Aṅga.

In the realm of God, preliminary steps were being taken for making Śrī Parameśvara and Pārvatī. According to the instructions of Devendra, Kāmadeva (the Lord of Love—Cupid) was trying to break the mediation of Śiva and when Śiva opened his third eye, fire emitted from it and Anaṅga (Kāmadeva) was burned to ashes. It was in the country of Aṅga that the ashes of the 'anga' (Body) of Kāmadeva fell and from that day onwards the country came to be called Aṅga and Kāmadeva, 'Anaṅga' (without body).

(1) It is mentioned in the Hindu Dictionary, 'Śabda Sāgara' that the kingdom of Aṅga embracing Bhagatpur and Muṁger in Bihar had its capital at Campāpurī and that the country had often stretched from Vaidya-nāthanāma to Bhubaneśwar.
(2) Arjuna has visited the Kingdom of Aṅga also during his pilgrimage.
(3) The King of Aṅga was present at the sacrifice of Rājasūra (Royal consecration) celebrated by Dharmaputra, when the Pāṇḍavas were living at Indraprastha.
(4) On one occasion Śrī Kṛṣṇa defeated the Angas in a battle.
(5) Paraśurāma had defeated the Angas once.
(6) In the battle of Kurukṣetra between the Pāṇḍavas and the Kauravas, on the sixteenth day of the battle, the heroes of Aṅga made an onslaught on Arjuna.
(7) The Angas attacted the armies of Dhṛṣṭadyumna and the King of Pāñchāla.
(8) A low caste man from Aṅga attacked Bhīma, who killed the man and his elephant.

AṄGĀRĀJAVAṀŚA (THE DYNASTY OF AṄGA KINGS)

Descended from Viṣṇu in the following oder: Brahmā-Atri-Candra-Buddha-Pururavas-Āyus-Nahuṣa-Yayāti. Yadu, Turvasu, Druhyu and Anudruhyu were the four sons of Yayāti. The Aṅga dynasty starts from Turvasu, one of the four. The following are the descendants of Turvasu. Varga was the son of Turvasu, Gobhānu, the son of Varga, Traiśāni the son of Gobhānu, Karandhama, the son of Traiśāni, Marutta, the son of Karandhama, Duṣyanta, the son of Murutta, Varūtha, the son of Duṣyanta, Gāṇḍira the son of Varūtha, and Gāndāra the son of

Gāṇḍira. The five powerful peoples, the Gāndhāras, the Colas, the Keralas, the Pāṇḍyas and the Kolas have descended from Gāndhāra.

Two sons, Druhyu and Babhrusetu were born to Gāndhāra. Babhrusetu begot Purovasu; Purovasu begot Gāndhārī. From Gāndhārī Gharma was born, from Gharma Ghṛta was born, from Ghṛta Viduṣa was born, and from Viduṣa Pracetas was born. Pracetas got a hundred children of whom the prominent were Anidra, Sabhānara, Cākṣuṣa and Parameṣu. To Sabhānara was born Kālānala and Sṛñjaya and Janemejaya to Purañjaya. Mahāsāla was the son of Janamejaya; Mahāmanas the son of Mahāsāla, and Uśinara the son of Mahāmanas. To Uśīnara were born Nṛga, Nara, Kṛmi, Suvrata and Śibi by his wives Nṛgā, Narā, Kṛmi, Daśā and Dṛṣadvatī respectively. To Śibi were born four sons called Pṛthudarbha, Vīraka, Kaikaya and Bhadraka. Four separate kingdoms arose in the names of them. Uśīnara had another son called Titikṣu. From Tikikṣu was born Ruṣadratha; from Ruṣadratha was born Paila, from Paila was born Sūtapas and from Sūtapas was born the great hermit Bāli. From Bāli, Aṅga, Vaṅga, Kaliṅga, Puṇḍra, Bāleya and Bālayogi were born. To Aṅga was born Dadhivāhana. The King Draviratha was the son of Dadhivāhana, Dharmaratha the son of Draviratha, Citraratha the son of Dharmaratha, and Satyaratha was the son of Citraratha. To Satyaratha was borr. Lomapāda; to Lomapāda was born Caturaṅga; to Caturaṅga was born Pṛthulākṣa, to Pṛthulākṣa was born Campa; to Campa was born Haryaṅga, to Haryaṅga was born Bhadraratha, to Bhadraratha was bron Bṛhatkarmā, to Bṛhatkarmā was born Bṛhadbhānu, to Bṛhadbhānu was born Bṛhadātmā, to Bṛhadātmā was born Jayadratha, to Jayadratha was born Bṛhadratha and to Bṛhadratha was born Viśvajit. After the Karṇa became the King of Aṅga. The son of Karṇa was Vṛsasena and the son of Vṛsasena was Pṛthusena. These are the kings of the Aṅga dynasty. (Agni Purāṇa, Chapter 277).

AṄGĀRAKA I

An Asura who took the form of a pig. That story of how this Asura was killed by his daughter Aṅgāvatī, is given below:

Long ago there was an emperor named Mahendravarmā in Ujjayinī. His son Mahāsena did penance for a long time to get a wife and a sword. At last Devī appeared and granted the boon; "My son! take this extraordinary sword. Son long as you have this sword, your enemies will not prevail against you. Aṅgāravatī, the renowned beauty of the three worlds, who is the daughter of the Asura Aṅgāraka, will become your wife in due course. As you do horrible deeds, you will be called Caṇḍamahāsena". He was given the sword and a tusker called Naḍāgiri. One day Mahāsena went to the forest for hunting. He saw a very large pig. The king used his arrows. But they did little harm to the pig. Morever it turned the chariot of the king over to one side and ran to a cave. The king followed it with fury. On the way he sat on the bank of a lake with wonder, for a lady of exquisite beauty was walking along the mossy turf in the midst of some maids. Slowly she approached the king and talked with him. The young lady had entirely captured the heart of the king, who told her everything. She began to weep. "Who are you? Why do you weep?" The king asked her. She replied with a deep sigh. "The pig you saw, is my father Aṅgārakāsura. His body is as hard as diamond and not vulnerable to any sort of weapon. These maids have been caught by him from various royal houses and

brought here for my help. My name is Aṅgāvatī. My father was changed to a giant by a curse. Now he is asleep discarding the form of pig. When he wakes up, filled with hunger and thirst, he will do you harm. My tears flowed out in the form of heated life-breaths, when I thought of these things."

The king said, "Go and sit by him and cry when he wakes up. He will ask the reason. Then tell him that you had been crying, when you thought how forlorn you would be without a mate, in case your father was killed by somebody". Aṅgāravatī did as she was told. Hearing her words Aṅgāraka said, "My daughter! No body can kill me. My body is made of diamond. There is only one vulnerable point in my body which is on my left forearm and it is always covered with my bow."

The king hid himself closely and heard everything. He fought with the Asura and hitting at the vulnerable point killed him. The king married Aṅgāravatī and took her to his palace. Two sons were born to him. They were called Gopālaka and Pālaka. By the grace of Indra a daughter also was born to him by her and she was Vāsavadattā, the wife of the famous Udayana. (Kathāsaritsāgara, Kathāmukhalambaka, Taraṅga 3).

AṄGĀRAKĀ. (SĪṀHIKĀ)

Descended in the following order from Viṣṇu. Brahmā-Marīci-Kaśyapa-Aṅgārakā.

In the battle between the Gods and the Asuras, most of the Asuras were killed and one Asura fled from the clutches of death to Pātāla (the nether world). Surasā was the daughter of that Asura. Kaśyapa married Surasā. To them were born the two daughters, Aṅgārakā (Siṁhikā) and Ajāmukhī, and four sons, called Śūrapadma, Siṁhavaktra, Tārakāsura and Gomukha. Thus, Siṁhikā is the sister of Tārakāsura. (Skanda Purāṇa, Asura Kāṇḍa).

This giantess Angaraka had a clash once, with Hanumān. Sugrīva had sent a large number of monkeys under the leadership of Hanumān to search for Sītā. He gave Hanumān certain instructions regarding the route he had to follow. Sugrīva said, "There is a giantess in the middle of that Southern Sea. Her name is Angara. She pulls the shadow towards her and feeds on the object of the shadow."

From this it is clear that she was a giantess who lived in the sea between Laṅkā and South India. She knew the art of bringing to her side, anybody who passed over the sea, by pulling at his shadow. When Hanumān jumped to Laṅkā from the mountain of Mahendra the giantess attacked Hanumān. It is seen that the name Siṁhikā also is used for Angaraka. Hanumān who was subjected to the excessive attraction of Siṁhikā, felt a great storm raging round him. Finally he found her out, a monster with such an uncouth face and a mouth as wide as the hole of Pātāla (the nether world). There was a terrible fight between Hanumān and the monster, in which Siṁhikā, fell on the ground beaten. After the fight Hanumān resumed his journey.

AṄGIRAS I

He is a hermit born from the mind of Brahmā. Six mind-born sons (Mānasa-Putras) were born to Brahmā, known as Marīci, Angiras, Atri, Pulastya, Pulaha, and Pratu. All the six of them became great hermits.

These was a King named Citraketu in the kingdom of Śūrasena. Once Angiras reached his palace when the King was in a miserable state as he was childless. The king informed Angiras of his sorrow. He pacified the king and said that a son would be born to him. He and his wife Kṛtadyutī were filled with joy. The other wives of the king did not like this. They feared that when a son was born to Kṛtadyutī the king might overlook them. To the king a son was born of Kṛtadhyutī and the other wives poisoned the child and killed him. While the parents were weeping over the dead child Angiras and Nārada arrived there and wiped their tears. Angiras agreed to bring the child back to life. He instantly called the spirit of the dead child to him and asked it to become the son of Citraketu. The spirit replied that it had a large number of parents in several previous births and that it was not possible for it to become the son of Citraketu, and then it vanished. Angiras and Nārada went on their way. Citraketu became a devotee of Viṣṇu and by the curse of Pārvatī, was born again as Vṛtrāsura. (Bhāgavata, Skandha 6, Chapter 14).

While Sudarśana, a vidyādhara (a class of semi-gods) was travelling lustfully with a group of beautiful girls he came across Angiras and some other hermits. He teased Angiras calling him 'durbhāga' (unlucky) and Angiras cursed him and changed him to a big serpent and he was promised liberation from the curse, when, during the Dvāpara Yuga (one of the four ages) Mahāvisnu would incarnate as Śrī Kṛṣṇa and would tread upon him and then he would regain his former form. From that day onwards Sudarśana lived on the banks of the river Kālindī in the form of a serpent. It was the time when Śrī Kṛṣṇa was having his game of love with the Gopa women. On one night one serpent bit Nanda the foster father of Śrī Kṛṣṇa. The cowherds or gopas hit at the snake with burned wood. But it was of no use. Śrī Kṛṣṇa came there and thrashed the serpent, which instantly took the form of Sudarśana Vidyādhara and praising Śrī Kṛṣṇa etered heaven. (Bhāgavata, Skandha 10, Chapter 34).

Brahmā and created sixteen prajāpatis, for effecting the creation of the universe. Angiras is one of them. Their names are given below:

(1) Kardama
(2) Vikrīta
(3) Śeṣa
(4) Saṁśraya
(5) Sthāṇu
(6) Marīci
(7) Atri
(8) Kratu
(9) Pulastya
(10) Angiras
(11) Pracetas
(12) Pulaha
(13) Dakṣa
(14) Vivasvān
(15) Ariṣṭanemi
(16) Kaśyapa

(Vālmīki Rāmāyana, Araṇyakāṇḍa, Sarga 14).

(4) *The wives and children of Angiras.* Angiras had several wives such as Śubhā, Smṛti, Sraddhā, Devasenā and Vasudhā. The names of the sons of Angiras are given below:

(1) Bṛhatkīrti
(2) Bṛhatjyoti
(3) Bṛhadbrahmā
(4) Bṛhadmanā
(5) Bṛhadmantra
(6) Bṛhadbhāsa
(7) Bṛhaspati.

The names of the eight daughters of Angiras are given below:

(1) Bhānumatī	(5) Haviṣmatī
(2) Rāgā	(6) Māhiṣmatī
(3) Sinīvālī	(7) Mahāmatī
(4) Arciṣmatī	(8) Kuhū.

Besides these sons and daughters, other sons such as Sudhanvā and Kārttikeya were born to Angiras by his other wives.

Duśśāsana stripped Pāñcālī of her clothes in the Palace hall, in the presence of the Pāṇḍavas who had been defeated in the game of dice. Before this Pāñchālī had asked Duryodhana one question, "Have you won yourself or myself?" One husband was not authorised to stake his wife Pāñchālī who was the wife of five husbands. Moreover according to the Śāstras (sciences) the deeds executed by a king, who was miserable due to hunting, drinking, playing dice and hankering after a woman, were not legally binding. Hence how could the Kauravas own Panchali?" Vidura said that the witnesses in the hall had to give an impartial answer to this question, and that the punishment of falsehood would come upon the doer himself. As an instance he gave the following old story; Virocana was the son of Prahlāda; Sudhanvā the son of Angiras and Virocana fell in love with the same woman once. There arose a contention between these two as to who was greater. They staked their lives on the issue. Then both of them together approached Prahlāda and requested him to give a decision as to which of them was the elder. Thiking that Prahlāda might side with Virocana his son, Sudhanvā said to him, "Sir, you should not utter words of falsehood, nor should you abstain from speaking the truth. If you do so your head will be cut into a hundred pieces by Indra with his Vajrāyudha (the weapon of thunderbold)". Hesitating to take a decision, because of the words of Sudhanvā, Prahlāda went to Kaśyapa to clear his doubts, and asked: "Lord, do you know which are the future worlds destined for those who utter words of falsehood or abstain from giving out the truth?" Kaśyapa said, "On him, who abstains from speaking truth knowingly a thousand cords of death will fall. He who tells falsehood will have to perform many a deed of duty to attain heaven."

Having hard the words of Kaśyapa, Prahlāda said to Virocana, "Virocana, Sudhanvā is greater than you. Angiras is greater than me. Likewise the mother of Sudhanvā is nobler than your mother. So according to your bet you own your life to Sudhanvā." Pleased at the rightousness of Prahlāda, Sudhanvā gave Virocana a boon to live a hundred years more.

Once Angiras was blazing out as a furious being. All the worlds were illuminated by that flame-fire. As Angiras was performing the functions of Agni (fire), peoples of the worlds discarded Agni, who being sad at the derision shown towards him by the worlds went to a forest and hid himself there. The living beings were in trouble owing to lack of fire. When he became aware of this Angiras went to the forest and pacified Agni. From that day onwards Angiras agreed to become the first son of Agni, who resumed his duties as usual.

After the slaughter of Vṛtrāsura, Indra went to the lake known as Amṛtasaras and hid himself there in a lotus flower. At this time the gods anoinced Nahuṣa as Indra. Agastya cursed him and turned him to a serpent and sent him to the earth. When Indra returned to heaven many persons gathered there to great him. Angiras also was one among them who did obeisance to Indra. He paid his homage by reciting the hymns of Atharvaveda. Indra who

was greatly pleased at this, said to Angiras, "Here-after you shall be known as Atharvāṅgiras". Angiras who got this boon from Indra, returned with gratitude.

In the battle of Kurukṣetra, between the Pāṇḍavas and the Kauravas the great teacher, Droṇa began to release his divine darts towards his enemies in all directions. Immediately Angiras with many other hermits came to Drona and told him, "You have burned to death innumerable men with your Brahmāstra (The most powerful of all missiles). Your end is very near. So put your weapons down and stop your fight." Droṇa seems to have paid no heed at all to the advice of the hermits. He did not stop fighting too.

Dharmaputra once asked Bhīṣma about the importance of holy ghāts or tīrthas (Baths). Bhīṣma told Dharmaputra, what Angiras had once told Gautama about the merits obtained by going on pilgrimage to holy tīrthas or Baths. Angiras had described the holy nature and character of holy Baths in Bhārata such as Puṣkara, Prabhāsa, Naimiśa, Sāgarodaka, Indramārga, Devika, Svarṇabindu, Hiraṇyabindu, Indratoya, and such other numerous tīrthas.

(1) Dakṣa gave his two daughters in marriage to Angiras. (Devī Bhāgavata, Skandha 7).

(2) Angiras once saved the Sun.

(3) While the Pāṇḍavas were in exile in forest, Angiras had been chanting and meditating in Alakanandā in the region of the mount Gandhamādana. (Mahābhārata, Araṇya Parva, Chapter 142, Stanza 6).

(4) When the hermits had stolen the lotus flowers of Agastya. Angiras gave some hints the culprits.

(5) Angiras once gave discourse on fasting and the merits of fasting.

(6) Angiras on another occasion delivered lectures on the secrets of duties.

(7) Once Angiras drank the water in the ocean to the last drop.

(8) When his thirst was not quenched, even though he had drank the entire water available in the world, he created new springs of water again and drank them dry.

(9) Once Agni failed to show respect to Angiras, who cursed Agni and thenceforward smoke came out from fire.

(10) Angiras conducted many of the important sacrifices of King Avikṣit.

(11) Indra once gave Angiras a boon.

(12) Angiras blessed Dhruva who had been doing penance.

(13) The daughters named Sinīvālī, Kuhū, Rākā, Anumati were born to Angiras by his wife Smṛti. (Agni Purāṇa, Chapter 20).

(14) Angiras is the first of the Agni Devas (Fire-Gods) and a hermit. He had a son called Hiraṇta-Stūpa, who also was a hermit.

(15) The Hermit Angiras began to invoke the gods to get a son equal to Indra. Then Indra, thinking that nobody should be born as his equal, took birth as the son of Angiras. He was called Savya.

(16) Indra sent Saramā, the birth of the gods, to find out the place where the cows had been hidden; Indra acted according to the advice of Agniras. At first the bitch did not consent to go. But when Devendra promised to feed her young one with milk she agreed. Saramā found out the place where the cows were hidden and informed Indra of it.

(17) Ṛbhus are the sons of Sudhanvā, (Son of Angiras). The hermit Kutsa also is descended from Angiras.
(18) Angiras was the son of Brahmā in the Svāyambhuva Manvantara, but in the Vaivasvata Manvantara he was born from Agni.
(19) Once Vāyu (the Wind-God) had to run away from Angiras and hide himself as he had caused some displeasure to Angiras. On another occasion Angiras taught philosophy and sacred doctrines to the hermit Śaunaka.

AṆIMĀṆḌAVYA

Once there was a famous Brahmin named Māṇḍavya. He did Tapas (penance) for many years standing silent in front of his Āśrama, under a tree, raising his hands in prayer. At that time some thieves happened to pass by that place, with stolen property belonging to the king. Finding that the king's men were pursuing them, the thieves fled away after leaving their stolen property in Mandayva's Aśrama. The king's men seized Māṇḍavya with the king's property. Even prolonged and repeated questioning did not bring out a single word from Māṇḍavya. At last the thieves were caught. Mistaking him as one of the thieves, the king's men produced Māṇḍavya also alongwith the thieves before the king. The thieves were all condemned to death. The royal executioners took all the them to the place of execution and stuck them up at the tip a trident (Sūta). The thieves died, but even after a long time Māṇḍavya did not die. In Mahābhārata, Anuśāsana Parva, Verses 46-51, it is said that at this stage Śiva appeared and blessed him with longvity and then vanished. Several Munis in the shape of birds came near Māṇḍavya who was lying on the trident and made enquiries about him. the king came to know of all these stories. Full of repentance, he went and begged pardon of Māṇḍavya. The attempt to pull the trident from Mandavya's body failed. At last it was removed by cutting it off. Since the tip (Aṇi) of the trident was left behind in his body he was thereafter known as "Aṇi Māṇḍavya".

After going about in the world for many years with the tip of the trident in his body, Aṇi Māṇḍavya once asked Dharma: "Oh! Lord, why is it that an innocent man like me is afflicted with the trident?" Dharma answered: "In your boyhood you once caught small birds and pierced them with a grass reed. It is a result of that sin that you have been pierced with the trident." Māṇḍavya replied: "The Śāstras ordain that there shall be no punishment for sins committed till the age of twelve. Therefore, the punishment inflicted on me is wrong. As the murder of a Brahmin is a greater sin than any other murder, may you be born as man in the 'Śūdra Caste'."

By the above curse of Māṇḍavya, Dharma was born a son of a Śūdra woman. It was this child who later on became the renowned Vidura of the Mahābhārata.

When Aṇi Māṇḍavya lay on the tip of the trident another event happened. Atri Muni's son Ugraśravas was the husband of Śīlavatī. No other woman had so far surpassed Śīlavatī in her fidelity to her husband. Once Ugraśravas happened to fall ill. He expressed his desire to visit a prostitute's house. As he was too weak he could not walk. The devoted wife Śīlavatī carried him on her own shoulders and took him to the prostitute's house. They were passing near the place where Aṇi Māṇḍavya was lying on the trident. Coming to know of the matter, Māṇḍavya pronounced a curse that Ugraśravas should die before sunrise. Śīlavatī shuddered

on hearing this. Fearing that she would be widowed by the death of Ugraśravas, she, in her turn, pronounced a curse that the Sun should not rise again.

Next day the sun did not rise. All activities came to a standstill. At last the gods approached Atri Muni. They induced Anasūyā, Atri's wife to persuade Śīlavatī to withdraw her curse. Then the rose again and Ugraśravas died. (Brahmāṇḍa Purāṇa, Chapter 42).

When the Pāṇḍavas were living in Hastināpura, Śrī Kṛṣṇa once paid a visit to them. On his way he met with certain Munis. Among them was Aṇi Māṇḍavya also.

Once the King of Videha told Māṇḍavya that the world is transient and advised him to strive for spiritual peace. Aṇi Māṇḍavya who was pleased with the king's advice attained *mokṣa* (salvation) at once.

ANIRUDDHA

Grandson of Śrī Kṛṣṇa.

From Viṣṇu was born in this order: Brahmā, Atri, Candra, Buddha, Pururavas, Āyus, Nahuṣa, Yayāti, Yadu, Sahasrajit, Śatajit, Hehaya, Dharma, Kunti, Bhadrasena, Kṛtavīrya, Kārttavīyājuna, Jayadhvaja, Tālajaṁgha, Vītihotra, Ananta, Durjaya, Yudhājit, Śini, Satyaka, Sātyaki, Jaya, Kuṇi, Anamitra, Pṛśni, Citraratha, Viḍūratha, Śura, Śini, Bhoja, Hṛdīka, Śurasena, Vasudeva, Śrī Kṛṣṇa, Pradyumna, Aniruddha.

Śrī Kṛṣṇa had 16008 wives. Out of the 16008 from Rukmiṇī was born Pradyumna and from Pradyumna, Aniruddha.

One of the stories about this handsom prince refers to his being kidnapped by Uṣā daughter daughter of Bāṇāsura. Bāṇasura, chief among the 100 sons of emperor Mahābali had 1000 hands. Śiva pleased by the sacrificial devotion of Bāṇāsura granted, as requested by him, the boon that he himself (Śiva) and Pārvatī would guard the fort of the Asura, of course with some reluctance. Now, none had the prowess to attack this valiant Asura. Overflowing with conceit at this he challenged Śiva to a fight. Śiva foretold that the flagstaff of Bāṇā would one day be broken and then a powerful antagonist would defeat him. Bāṇā impatiently awaited the threatened day.

One day Uṣā happened to witness the scene of Śiva and Pārvatī engaged in love-making. Excited by the sight Uṣā too desired to enact such a scene with a lover, and she intimated her desire to Pārvatī. Pārvatī told her that Uṣā would, within three days, see in a dream a handsome prince with whom she might make love. Accordingly, dressed herself in all glory with choicest ornaments Uṣā awaited the happy day. On the third day a handsome prince appeared before her in her dream. Waking up, she began crying. Seeing Uṣā crying Citralekhā, here companion, and daughter of here father's minister, assured her (Uṣā) that whoever might be the prince who appeared in her dream shall be brought down with the power of Mantra. Citralekhā drew the pictures of all princes known to her and showed them to Uṣā. The pictures represented all handsome men from Devas to men. 'No, this is not my prince charming' was Usa's reply. Then Citralekhā drew the picture of Śrī Kṛṣṇa of Pradyumna, and then of Aniruddha. When Uṣā saw Aniruddha's picture she stretched her hands to embrace that. It was this prince who had appeared before her in the dream.

Next night Citralekhā, by the power of her Mantra, brought into Usa's room from Dvārakā

Aniruddha, who was then in his sleep. While Uṣā and Aniruddha were thus together in the room her father, Bāṇā, got scent of it and took Aniruddha into custody.

The disappearance of Aniruddha led to much commotion in Dvārakā. Then Nārada reached Dvārakā and gave details about the Aniruddha incident. Śrī Kṛṣṇa and Pradyumna, in all rage, hurried to Bāṇa's palace and incircled his palace with a strong army. Then did Bana's flagstaff break into two and fell down. The fierce fight that ensued ended in the defeat of Bāṇā. Aniruddha married Uṣā and the elated couple started for Dvārakā. Vajra was the son of Aniruddha. (Bhāgavata, Daśama Skandha, Chapters 61, 62 and 63).

(1) It was at the feet of Arjuna that Aniruddha mastered the Dhanurveda (Science of warfare).
(2) Aniruddha is also conceived in the forms of Viṣṇu and Brahmā.
(3) Brahmā was born from the abdominal centre of Aniruddha when the latter had taken the form of Viṣṇu.
(4) The word Aniruddha is also used as a synonym of Viṣṇu.

ANUVINDA

The Purāṇas refer to one Anuvinda, a prince of Avanti.

(1) He had a brother called Vinda.
(2) He was defeated by Sahadeva who set forth to subjugate the kings of the south just before the Rājasūya Yajña of Dharmaputra.
(3) An Akṣauhiṇī (division of army) was despatched by Anuvinda to help Duryodhana.
(4) On the first day of the war Vinda and Anuvinda fought duels with Kuntibhoja.
(5) Irāvān, son of Arjuna defeated both Vinda and Anuvindra in the battle.
(6) They fought with Bhima, Arjuna and the King of Virāṭa.
(7) Anuvindra was killed by Arjuna.
(8) Vinda and Anuvinda had a sister called Mitravindā. The three of them were the children of Rājādhidevī, sister or Śrī Kṛṣna's father. Śrī Kṛṣṇa married Mitravindā, which her brother did not like. This was their reason for quitting the Pandava camp and fighting on the side of the Kauravas.

ARĀ (ARAJAS)

Daughter of Śukra Maharṣi. Ikṣvāku begot three sons, Daṇḍa, Vikukṣi and Nimi. After his father's death Danda became king of the country between the Vindhya and the Himalayas. In the course of a hunting expedition once Danda saw and was immediately attracted by the charms of Arā, daughter of Śukra Maharṣi. He committed rape on her and she told her father about the attack by Danda. The Maharṣi asked his daughter to do tapas, and further told her that he would burn Danda's kingdom by a rain of fire. Ara did tapas, and at the behest of the Maharṣi Indra destroyed Danda's kingdom by a downpour of a rain of fire. Afterwards this place became a terrible forest where neither birds nor animals lived, and came to be known as Dandakāraṇya.

ARAYANNAM THE SWAN (HAMSA)

A bird (Haṁsa) in Devaloka. The prefix 'ara' denotes royalty, sublimity, greatness etc.

Many Purāṇas describe Arayannam as a bird of the Devas. Mānasasras at the heights of the Himālayas is the permanent abode of these divine birds. They do not like the rainy season. So they come down to the earth when rain begins at the Mānasasaras, and go back to the Saras, when rain begins on the earth. This phenomenon explains Cerușśeri's (Malayalam poet) statement in his Kṛṣṇagāthā that 'when rain set in haṁsas –Arayannams–began flying away'.

Kaśyapa, the son of Brahmā, married the eight daughters of Dakṣa, Tāmrā being one of them. Tāmrā bore five daughters Krauñcī, Bhāsī, Śyenī, Dhṛtarāṣṭrī and Śukī. Śyenī gave birth to the kite, Dhṛtarāṣṭrī, the Haṁsa and the Kokā and Śukī the Śukas (doves). Kokā or the Cakravākī bird is the sister of Haṁsa. This is how the Arayanna and the Cakravāka got Devatva (divinity).

Śiśupāla, before his death, blabbered a lot of unbecoming things about Bhīṣma, who was partial to his (Sisupala's) enemies. And, he related the story of an Arayanna to elaborate the stand taken by the aged Bhīṣma. An aged Hamsa (Arayanna) which once dwelt on the sea-coast preached to all the other birds much about ethical actions. The birds felt great respect for the Arayanna. They flew across the sea in search of prey after entrusting their eggs to the Arayanna. The old Arayanna grew fat on those eggs. There was one intelligent bird among the lot, and when it looked for the eggs they were not to be found. That bird informed its colleagues about the treacherous conduct of the Arayanna. The birds organised themselves and attacked the Arayanna to death. Oh! Bhiṣma, the same will be your end also.

While Nala, the prince of the Niṣadha kingdom was resting in a garden he saw an Arayanna in a tank there. Out of curious pleasure Nala caught it, but seeing its mental tremor he let it free. Out of gratitude for this generous act, the Arayanna played the role of the messenger for Nala to get as his wife Damayantī, the very beautiful daughter of the King of Vidarbha.

Once King Marutta was conducting the Māheśvara Satra (a yāga) and Devas like Indra came down to receive their share of the Havis (oblations in the sacrificial fire). And, this was the time when Rāvaṇa with his attendants was on his triumphal tour. Hearing that the Devas were at the Aśrama of Marutta, Rāvaṇa also were there, and Indra and the other Devas, trembling with fear, assumed different disguises and hid themselves away. Indra assumed the guise of the peacock, Yama of the crow, Kubera of the chameleon and Varuṇa of the Arayanna. Thus, beguiled Rāvaṇa went his own way. They Devas, who thus escaped blessed the family of those birds whose forms they assumed. Indra shaped the blue feathers of the peacock with mixed colours and eyes like his own. Moreover, he blessed them that they would never be affected with any disease, and that they would dance with their feathers spread when rain set in. Yamadharma blessed the crows that they would get the offerings made on earth by men to their departed ancestors. And Bhagavān Varuṇa told the Rāja-Haṁsas: "I escaped the clutches of Rāvaṇa by assuming your shape and form. Therefore be three, who are now black and white, in future as purely white as milk". Kubera blessed the Chameleon with capacity to change colour as and how it pleased, and also for its cheeks to appear golden in colour to the onlookers. After thus blessing the birds the Devas disappeared.

ARTHA AND ARTHAŚĀSTRA

However, crude and grotesque, the ancient Indian icons may appear to be in the eyes of their foreign connoisseurs, true to the motto of their designers, they are the live embodiments of the ideas mythical, spiritual and otherwise transcending the limits of verbal expression. One of the peculiar characteristics of Indian culture as the presence of a spiritual core in every department of life is, one need wonder at the inclusion of artha and arthaśāstra in the domain of Purāṇic iconography. The icon of artha, we are told at one place, is to be fashioned in the form of Dhanda the god of wealth. The same source regards Dhanādhyakṣa or Kubera as the embodiment of all the arthaśāstras. A glance at the features of the image of Kubera and their symbolical implications, as prescribed in the texts sheds an interesting light upon the popular and spiritual concept of artha and arthaśāstra as held in ancient India.

Dhanada or Kubera is to be given a complexion resembling that of lotus leaves. He is to ride a man and is to be adorned with all the ornaments and dresses all golden in colour. His belly should be big and pot-like, his hands should be four in number. Left of his two eyes should be yellow (पिङ्गल). His dress is prescribed to be 'apīcya' which T.A. Gopinath Rao takes to be that of westerner while a note (probably editorial) in the text itself interprets it as 'very beautiful'. He should wear an armour and a necklace hanging down to his belly. His face should be provided with a beard and moustaches with two short tusks in his mouth. His head described as the destroyer of the enemy should be shown as slightly inclining to the left. In his left lap is to be seated the boon bestower goddess Ṛiddhi his consort. The right one of her two hands should be placed on the back to the god while the left one should hold a 'ratna-pātra'. The right pair of the four hands of the god should hold a 'gadā' and a 'śakti' while the left ones should bear a standard marked with the figure of a lion and a śibikā. On his sides are to be portrayed the treasures called Śaṁkha and Padma in the human forms with their faces emerging out of conch shell and lotus flower respectively.

After this physical description of the feature of the image we are told of their symbolical imports. Thus Dhanada is said to be one of the forms of Aniruddha. He is dressed in a drapery of golden colour because gold is the most precious of all the wealths. His śakti is known as the Sakti or power probably the same as 'prabhu' and 'utsāha' etc. His gadā is the embodiment of daṇḍanīti while his consort Ṛiddhi stands for 'lokayātra' or the journey of life. The 'ratnapātra' in her hand symbolises the receptacle of qualities गुणाधार. The man whom the god is riding stands for the state or राज्य. The two nidhis, viz., Śaṁkha and Padma which are bodily present are embodiments of wealth. The lion standard which the god is holding represents artha with all its powers while the two short tusks of his mouth stand for the powers of punishment, *i.e.* 'nigraha' and of bestowing favours *i.e.* 'anugraha'.

Now if we substitute artha or arthaśastra in the place of Kubera or Dhanada the entire iconographic characteristics of the god acquire altogether new meaning.

Kubera is one of the lokapālas and hence the ultimate purpose of the science of arthaśāstra is to sustain the world. Arthasastra has to regulate and govern all those affairs of man that are likely to accentuate or impede the march of life in the world in as much as Kubera is the lord of 'lokayātrā' embodied in the form of Ṛiddhi his consort. As against the wellknown tradition of the epic and Kāmasūtra which regards daṇḍanīti as the source of arthaśāstra the present

conception appears to take *dandaniti* in a more restricted sense, otherwise it would not have regarded *gadā* in the right hand of the icon as the symbol of dandaniti. As is clear from the nature of the weapon which stands for it, *dandaniti* is nothing but the policy of punishment. The lion standard which the divine namesake of the *sastra* holds in one of his left hands makes it quite clear that the sastra is primarily devoted to artha of which the standard is the insignia. It may be of some importance to notice, as Getty points out, the lion associated with Dhanada bears green names as against the usual yellow ones. The feature that the god is riding a man is no less a striking one. This shows that the burden of the entire regulative activities of the sastra is to be borne by common man.

References of Dhanada and Dhanapati no doubt occur in the *Ṛigveda* and Atharvaveda but these epithets signify rather the charitable aspect of Indra than an independent god Kubera; for Gautama and Āpastamba still reckon Kubera and Nandiśvara not as gods but as human beings. The Gṛihyasūtra of Śāṅkhāyana, however, prescibes the offerings of meat, sesamum seeds and flowers for Kubera and Rudraśiva. Other Gṛihasūtras *e.g.* Hirañyakeśin know him as god. In the epics and the Purāṇas the godhood of Kubera is unquestioned. He is the lord of the Yakṣas and Alakā, the guardian of north, the son of Viśravas and Iḍāvidā or alternatively of Pulastya and the brother of Rāvaṇa. He is known also as the son of a Yakṣa PUranabhadra, his early name is Harikeśa. Numerous legends about Kubera are scattered through the pages of the epics and the Purāṇas. Several attributes on the line of which his image was later on devised appear in the course of these legends. Thus, his lordship or Riddhi and his being carried by a man as also his association with the personified Nidhis Śaṁkha and Padma as his councillors are concepts already established in the epics. His association, nay his identification with artha and arthaśāstra, however, is a notion that is conspicuous by its absence not only in the epics but also in most of the Purāṇas. But the fact that he was considered to be embodiment of artha and arthaśāstra in the Viṣṇu-dharmottara Purāṇa, as already above, was not without a clue in the history of the development of the conception of Kubera.

The fact that Kubera is bracketed with Nadīśvara as human being and with Rudraśiva as a god is significant. Nandīśvara like Kubera was also elevated to godhood and was regarded as in important member of the retinue of Śiva. Rudraśiva alongwith whom Kubera is mentioned, we know, was a prototype of Śiva and probably a mixture of the Aryan and non-Aryan concepts. Nandīśvara is moreover created by Vātsyāyana with the extraction of the portions of kāma from the gigantic compendium which Brahmā composed on all the four puruṣārthas. Similarly Viśālākṣa, a synonym of Śiva and apredecessor of Kauṭilya whom he quotes, is reputed to have extracted the portions on artha from the same compendium of Brahmā. Now Kubera who was once on a par with Nandīśvara the promulgator of the science of erotics, should also be connected in some way or the other with the science of the artha. The step was not an altogether a new one as the god was already associated with the Nidhis Sankha and Padma as his councillors. He can, thus, easily be regarded as an embodiment of artha and arthaśāstra, the sister pursuit of kāma and its science.

This association of Kubera with Rudraśiva as the gods of the same status demonstrates the amalgamation of the Vedic and non-Vedic currents in the conception of Kubera, if not his non-Vedic origin, This again however accidentally lends a tacit support to the theory, already

held by some ancient authorities, of the non-Vedic origin or arthaśāstra.

Harikeśa, the would be Gaṇapati or Kubera, we are told, was a righteous and a devout person from his very childhood in spite of his being a Yakṣa by birth. Observing the man-like activities and nature of his son, his father Pūrṇabhadra exhorted him to adopt that way of life to which a Yaksa is entitled. When no response was shown from his side his father exiled him and he came over to Kāśī where he devoted himself exclusively to Śiva and began to practise austerities. Pleased by his penance Śiva gave him to the boon and being immune to all the diseases and death, venerable to all the Gaṇas and lord of the wealth. He also blessed him to be the bestower of foodgrains 'annadātā', and protector of fields 'ksetrapāla' besides being invincible. This tradition about the god is also signification insofar as it ties arthasasatra as represented through him to 'vārtā' one of the essential bases of the state organisation with which the arthaśāstra professes to deal.

It was hitherto the convention of Hindu mythology to reckon Kubera as the god of wealth but the foregoing discussion makes it quite clear that there is at least a tendency, however recent, in the Purāṇic lore to give a wider significance by taking 'Dhana' in the sense of 'artha' and 'artha' as the subject-matter of the Arthasasatra. Kubera, thus comes out to be a god of ancient Indian polity or arthaśāstra as well, or rather a deification of it.

ARUṆA

Son of Kaśyapa by Vinatā. Kaśyapa, son of Brahmā, married Vinatā and Kadrū, and being so much pleased by their services he gave them boons. Kadrū got the boon to have 1000 nāga (serpent sons, and Vinatā to have two sons more powerful and vital than the sons of Kadrū. After this Kaśyapa went into the forest again for Tapas. After a period, Kadrū gave birth to 1000 eggs and Vinatā to two Both the mothers kept their eggs in pots so that they were in the right temperature. After 500 years the pot broke up and Kadrū had her 1000 sons. Vinatā felt pained at this and opened one of her pots. A child only half-developed emerged from the egg and he was Aruṇa. After another 500 years the other egg of Vinatā hatched itself and a glowing son emerged. He was Garuḍa.

While Rāma and Lakṣmaṇa wandered in the forest searching for Sītā they saw the wounded and disabled Jaṭāyu described his genealogy as follows: "Kaśyapa, son of Brahmā, married the daughters of Dakṣa. Of the two wives. Vinatā delivered two sons, Garuḍa and Aruṇa. Sampati was Aruṇa's elder son and he (Jaṭāyu) the younger. (Vālmīki Rāmāyaṇa, Aranyakanda, Canto 14). Agni Purāṇa, Chapter 19 also refers to Garuḍa and Aruṇa as the sons of Vinatā.

The fact of Vinatā forcing open one of her eggs prematurely and Aruṇa emerging out of it with only a half-developed body has been mentioned above. Aruṇa got angry at the haste of his mother and cursed her to live as slave of Kadrū for 500 years, and then Garuḍa would redeem her from slavery. He also asked her to wait for 500 years so that the birth of another physically deficient son like himself might be avoided. After pronouncing this curse Aruṇa rose to the sky. This curse was the reason for Vinatā's becoming a slave of Kadrū.

The Sun and the Moon Betrayed to the Devas Rāhu, who waited at the entrance of Devaloka to snatch off the Nectar (Amrtam) got at the churning of the sea of milk (Kṣīrābdhi). Thenceforth Rāhu does often swallow the Sun and the Moon. That phenomenon is called the

eclipse (of the Sun or Moon. Sūryagrahaṇa and Candragrahaṇa). Enraged by these frequent attacks of Rāhu, the Sun-God began once to burn like anything. Murmuring that everyone would cooperate when there was something to be achieved, but would go on their own way when the object was achieved, the Sun-God began burning so virulently as to destroy all living forms, and the Devas were frightened by this and took refuge in Brahmā. Brahmā called Aruṇa and asked him to stand as charioteer in front of the Sun-God everyday so that the Sun's intensity might be reduced. From that day onwards Aruṇa has been functioning as the charioteer of the Sun.

ŚYENĪ, WIFE OF ARUṆA DELIVERED TWO SONS, SAMPĀTI AND JAṬĀYU

Śilāvatī, the chaste woman, once did naked Tapas to redeem her husband, Ugratapas from the consequences of curse. The object of her tapas was to prevent the next dawn (Sunrise). Owing to the intensity of her tapas the Sun ceased to rise, and this gave his charioteer Aruṇa some rest. Then it was that Aruṇa came to know of a programme of naked dance by the women in Devaloka. Women alone were admitted to the dance hall. Aruṇa, therefore, assumed female form and sat among the Deva women, and the beautiful 'female' kindled erotic sentiments in Indra and he enjoyed a night with 'her'. Also, a son was born to them. And, before the day dawned Aruṇa, at the instance of Indra entrusted the child to Ahalyādevī and returned to join duty as the Sun-God's charioteer. (Aruṇa, while he acted as Indra's wife was called Aruṇadevi). Aruṇa was a bit late to report for duty, and when questioned by sun he detailed the happenings during the last night. This evoked the desire in the Sun to see Aruna in female form. Aruṇa did so, and the Sun enjoyed her. This also resulted in the birth of a son, who too was, at the instance of the Sun, entrusted to Ahalyadevi. Ahalyadevi brought both the children with tender love, which Gautama Muni, her husband did not like. He cursed them and turned them into monkeys. After sometime Indra went to Ahalya to see his child and he was told the story of Gautama's curse. Indra searched out both the monkeys. In view of the eldere one having a long tail he was called Bāli (Vāli) and the neck of the second one being very beautiful, he was named Sugrīva. At that time, Ṛkṣarāja, the monkey King of Kiṣkindhā was very unhappy because he had no sons. He came to know of Bāli and Sugrīva, and requested Indra to give both the monkeys to him as sons. Indra gladly obliged him. Indra blessed Bāli to the effect that half the strength of anybody who attacked him would be added to his own natural power. Indra then sent him and Sugriva to Kiṣkindhā.

ARUNDHATĪ I

Wife of Sage Vasiṣṭha.

She was born as the daughter of Karddama Prajāpati and Devanūti.

(1) Once Arundhatī got suspicious about the character of Vasiṣṭha and as a result of misunderstanding her chaste husband her beauty suffered a set-back.

(2) Arundhatī shone forth in Brahmā's assemly with other Devīs like, Pṛthvī, Hṛī, Svāhākīrtī, Surā and Śacī.

(3) She outshone all other chaste women in devotion to her husband. She owed her great power to her chastity and service of her husband.

(4) The seven great Ṛṣis once offered her an honourable seat.
(5) There is a story in the Mahābhārata of how Śiva once blessed Arundhatī. While the seven great Ṛṣis were staying at the Himālayas it did not rain consecutively for twelve years, and the Munis suffered much without either roots or fruits to eat. Then Arundhatī began a rigorous tapas, and Śiva appeared before her disguised as a Brahmin. Since, due to the failure of rains, Arundhatī had no foot with her. She cooked food with some cheap roots and served the quest with it, and with that it rained profusely all over the land. Śiva then assumed his own form and blessed Arundhatī, and from that day onwards it became a sacred spot.
(6) Arundhatī once pointed out of Vṛṣdarbhi the evils of receiving remuneration (fee).
(7) On another occassion she spoke about the secret principles of ethics among others.
(8) Once all the Devas eulogized Arundhatī and Brahmā blessed her.
(9) Arundhatī and Vasiṣṭha did tapas at the sacred Sarasvati Tirtha and entered into Samādhi.

ARVĀVASU

An ancient Ascetic who had been a luminary in the Durbar hall of King Yudhisṭhira. There is a story in the Mahābhārata showing the merits of penance of Arvāvasu. This story was told by the hermit Lomaśa to the Pāṇḍavas, when they arrived at the holy bath Madhugilasamaṅga, during their exile in the forest. "Long ago two asceties Raibhya and Bharadvāja had built their hermitages and lived here. A son named Yavakrīta was born to Bharadvāja. To Raibhya, two sons called Arvāvasu and Parāvasu were born. Raibhya and his sons were learned men. Bharadvāja and Yavakrīta became ascetics. Yavakrīta started doing penance with a view to get the boon of learning coming to him automatically without getting it directly from Brahmins. When his penance became severe Indra appeared and told him that the boon he asked for was an impossibility and tried to dissuade him from his attempt. Yavakrīta was not willing to give up penance. Later Indra came in the guise of a Brahmin to the Banks of the Gaṅgās and began to build a dam with sand particles. Yavakrīta said that it was an impossible task. Indra said that the desire of Yavakrīta also was as impossible as that. Still Yavakrīta did not show any intention of drawing back. Finally Indra granted him the boon.

Yavakrita returned to the hermitage. Full of arrogance he hankered after the daughter-in-law of Raibhya. Raibhya plucked a tuft of hair from his head and put it as oblation in fire and created a giant who killed Yavakrīta. Bharadvāja felt sad and cursed Raibhya that he would be killed by his son. Then with Yava krīta he jumped into the fire and died.

At that time Bṛhaddyumna, a Brahmin performed a sacrifice. He invited Arvāvasu and Parāvasu as helpers. As Parāvasu was going along the forest he saw his father covered with the hide of a deer and shot at him thinking him to be a deer. He stealthily informed the matter to Arvāvasu. Arvāvasu went to the forest completed the funeral rites of his father and returned. Parāvasu spread the rumour everywhere that Arvāvasu had murdered his father. In the innocence of Arvāvasu, nobody believed. Everyone avoided him. He became sad and forlorn and went to the forest and did penance to the Sun. The Sun appeared before him and blessed him. He returned and brought Yavakrīta, Bharadhāja and Raibhya to life again.

All these occurrences happened in this bath called Madhubilasaṁgama.

The report of a conversation between this hermit, and Śrī Kṛṣṇa who had been on his way to Hastinapura, is given in the Mahābhārata, Śānti Parva, Chapter 336, Stanza 7. Arvāvasu also is counted among the hermits who possessed the Brightness of Brahmā like Rudra.

"Hermit Vasiṣṭha! Now I shall give their names in order. Yavakrīta, Raibhya, Arvāvasu, Parāvasu, Kakṣīvān, Aurṣija, Bala, Aṅgiras, Ṛṣimedha, Tithisuta, Kaṇva, these are the Bright hermits, having the brightness of Brahmā, lauded by the world and as bright as Rudra, Fire and Vasu".

Arvāvasu did penance to the Sun for getting children. The Sun-God came down from his way in the sky and gave him through Aruṇa directions mentioned in the Kalpa (one of the six Sastras or Sciences) regarding Saptamī rituals. Arvāvasu observed them strictly and as a result he got children and wealth. This story is given in Bhaviṣya Purāṇa, Brahmā Parva).

ASIKNI II

A wife of Dakṣa. Dakṣaprajāpati, son of Brahmā, commenced creation with his own mind. When he found that it was not conducive to the propagation of the species he pondered over the subject once more and decided to effect it by the sexual union of the male and the female. He, therefore, married Asikni daughter of Vīraṇaprajāpati. There is a version in the seventh Skanda of Devī Bhāgavata that Vīraṇī was born of the left thumb of Brahmā. Then the virile Dakṣa-Prajapti begot by Asikni five thousand Haryaśvas with a view to propagating his species and the Haryaśvas also evinced great desire to increase their number. Knowing this Devariṣi Nārada of enchanting words approached them and said "Oh, Haryaśvas, I understand you, energetic young men, are going to continue creation. Phew! You are children who have not cared to understand the ins and outs or ups and downs of this earth and then how do you think you can create people? You are all endowed with the power to move about on all sides without any obstruction and you are only fools if you do not attempts so find out the limits of this earth". Hearing this they started on a tour to different sides of the earth to find out its boundaries. Just like worms fallen into the ocean the Haryaśvas have never returned so far.

When he found that the Haryaśvas were lost the mighty Dakṣa begot in the daughter of Vīraṇī a thousand sons called Śabalāśvas. They were also desirous of propagation but were also persuaded by the words of Nārada to follow the footsteps of their elder brothers. They discussed it among themselves and said "The words of the Maharṣi are right. We must also follow the course taken by our brothers. It is wise to commence creation after knowing the size of the earth." They also went to different sides and never returned just like rivers falling into the ocean. The loss of the Śabalāśvas infuriated Dakṣa and he cursed Nārada.

Again to commence creation Dakṣa got of Asikni sixty girls. Of these ten he gave to Dharmadeva, thirteen to Kaśyapa, twenty-seven to Soma and four to Ariṣṭanemi. Two were given to Bahuputra, two to Aṅgiras and two to the scholar Kṛśāśva. Dharmadeva's wives were Aruṇadhati, Vasu, Yamī, Lambā, Marutvatī, Saṅkalpā, Muhūrtā, Sādhyā and Viśvā. Of Viśvā were born Viśvedevas. Sādhya delivered the Sādhyas, Marutva, the Marutvans and Vasu, Vasus, Bhānus were born of Bhānu. From Muhūrta came Muhūrtābhimānis and from Lambā, Ghoṣa and from Yamī, Nāgavīthī.

ASMAKA I

Son born to Vasiṣṭha by the wife of Kalmāṣapāda the King of Ayodhyā. (See Ikṣvāku vaṁśa) while the King Kalmāṣapāda was walking through the forest hunting he saw Śakti the son of Vasiṣṭha. As Sakti did not care to give room for the king, Kalmāṣapāda wounded Sakti, who cursed the king and changed him to a Rākṣasa (giant). The giant immediately killed Sakti. After many years Vasiṣṭha blessed the king and changted the form of the giant and gave him back his former shape. The king was delighted at having recovered his former shape. He too Vasiṣṭha to his palace. Madayantī the wife of the king with his permission went to Vasiṣṭha and got with child. Vasiṣṭha returned to the forest. Even after the palse of a long period she did not give birth to the child. Madayantī who was miserable at this, took an 'aśman' (a small cylindrical piece of the granite used to crush things placed on a flat square piece of granite) and crushed her stomach with it and she delivered a son. As he was born by using 'Aśma' he was named Aśmaka. This king had built a city called Paudhanyā.

ASMAKĪ

Wife of Prācinvā. Kaśyapa was born to Marīci, son of Brahmā. To Kasyapa was born of his wife Aditi, daughter of Dakṣa, Viyasvān. Descending in order from Vivasvān were born Manu. Ilā, Purūravas, Āyus, Nahuṣa, Yayāti had two wives, Devayānī and Śarmiṣṭhā. The first was the daughter of Śukra and the second the daughter of Vṛṣaparvā. To Devayānī were born two sons, Yadu and Turvasu and to Śarmiṣṭhā were born three sons, Druhyu, Anudruhyu and Pūru. From Yadu came the dynasty of Yādavas and from Pūru came the dynasty of Pauravas. Kausalyā was the wife of Pūru and her son was Janamejaya. Pūru conducted three Aśvamedhas and secured the title of Viśvajita (conqueror of the world) and then accepted the ascetic life and went to the forests. Janamejaya married Anantā alias Mādhavī and got a son named Prācinvā. Because he conquered all the land extending to the eastern horizon he got the name Prācinvā. Prācinvā married a Yādava girl of name Aśmakī and got a son named Saṁyāti.

ASOKADATTA

Once the Vidyādhara (a class of semi gods) named Aśokavega was going through the sky, when the hermit maids of Gālavāśrama (the hermitage of Gālava) were bathing in the Ganges. He hankered after them. So the hermits cursed him and changed him to a man. The name of Aśokavega in his human birth was Aśokadatta. The story of Aśokadatta in the "Kathāsaritsāgara" is as follows:

Long ago there lived a Brahmin named Govindasvāmī, near the river Kālindī. He had two sons, Aśokadatta and Vijayadatta. They were good men like their father. Once there occurred a great famine in the country. Scarcity prevailed everywhere. Govindaswāmī told his wife, "I cannot bear to see the difficulties of our people. So let us give everything we have for famine relief and then go to Kāśī and live there." His good-natured wife agreed to it and giving everything for the relief work, Govindaswāmī with his wife and children started for Kāśī. On the way he met a hermit sage who had renounced the world. He had his whole body besmeared with ashes. With his tuft of hair and garment made of the barks of trees, he seemed to be Śiva. Govinda Swāmī viwed before him, and asked about the future of his children. The

Yogī (hermit) said, "the future of your two sons is good. But this Vijayadatta will go away from you. Reunion will become possible by the goodness of Aśokadatta." Govindaswāmī felt glad and sad at the same time. Leaving the hermit they proceeded to Kāśī. They neared Kāśī. There was a temple on the way. They stayed there and conducted worship in the temple and took shelter for the night under a tree outside the temple. Other travellers also were there. Being tired of walking all went to sleep. Vijayadatta the second son of Govindaswāmī caught cold. So he woke up in the night. When he began to shiver, because of cold, he called his father and said, "Father, it appears that I have caught cold and I am shivering. I would grow better if I could get some fire. So please get more twigs and make a fire. I don't think, I may complete this night otherwise". They saw a fire close by. It was in a burial-ground. Govindaswāmī took Vijayadatta to that place where a dead body was burning.

Vijayadatta sat near the fire and warmed himself. In the meanwhile he was talking to his father. He said, "Father, what is that round thing seen in the middle of the fire?" "This is the head of a dead body burning" said his father who was standing close by. He took a burning faggot and hit at the head. The head broke into pieces and some viscous stuff from the head fell into his mouth. There occurred a sudden change in Vijayadatta. He because a fearful giant with huge tusks and hair standing erect on the head. Somehow or other he got a swort also. That giant took the burning head from fire and drank up all the viscous liquid in it. With his tongue which looked like blazing fire he licked the bones. Then he threw away the skull. Then he approached his father with open mouth to swallow him. "You! giant, Don't kill your father, come here!" a voice shouted to him from the burial-ground. Thus Vijaya became a giant and disappeared. "Oh dear! my child! my son! Vijayadatt!", cried his father and came away from the burial-place, and went to the shelter of the tree and told his wife, son and others everything that had happened. Stricken with grief they all fell on the ground. All those who came to worship in the temple gathered round them and tried to console them. Among them was a merchant named Samudradatta, a native of Kāśī. He consoled Govindaswāmī and his family took them to his house in Kāśī. He showed hospitality and gave them a separate place to live in. Noble men are kind to those who are in distress. The great hermit had said that their son would come back in due course. Hoping that such a time would come soon Govindaswāmī and his family dragged on their time. At the request of that wealthy merchant they stayed there on. Aśokadatta got his education there. When he grew up to a youth, he got physical training. He became such an expert in wrestling and other modes of fighting that nobody on earth could overcome him. During a festival there was a contest in wrestling. A renowned wrestler had come from the south to take part in the contest. In the contest which took place in the presence of Pratāpamukuṭa, the King of Kāśī, the wrestler challenged every wrestler in the country and had overthrown each one of them. Having heard from the merchant Samudradatta, the king sent for Aśokadatta and put him against the wrestler from the south. A very serious fight began between the two. They grappled each other with firm and resolute grips. The audience was struck with wonder at the variety of the modes of grappling and twisting and turning they exhibited. Applause came from everywhere. The fight lasted for a very long time. Finally Aśokadatta threw the other to the ground, and got much presents from the King. Gradually he became a favourite of the King, and consequently became wealthy. One day the

King went to a temple of Śiva, a little away from the capital to observe fast on the fourteenth night of the Moon and while returning he passed by a burial-ground and heard a voice saying, "Oh Lord! The judge had ordered me to be hanged, for a charge of murder, merely out of personal grudge and without any proof, and this is the third day since I was put on this scaffold. My life has not yet departed from the body. My tongue is dried of thirst. Have the kindness to give me a little water."

"Punished without proof! It will appear only so to him who is punished". Thinking thus the King asked Aśokadatta to give the man some water. "Who will go to a burial-ground in the night? I myself shall take water to him". Saying so Aśokadatta took water and went to the burial-ground and the king went to the palace. The world was in darkness. With here and there a spark of fire and light of fire-flies and lightning mingled with the shouting of ghosts and the roaring of the demons and occasional cries of birds and animals the burial-ground was a dreadful place, where Aśokadatta came and asked, "Who asked the King for water?" He heard a voice saying "Myself" and he went to the place of the voice and saw a man lying on a scaffold. An extremely beautiful woman also was lying under the scaffold crying, and getting ready to jump into the burning fire since she could not bear the separation of her husband on the new moon day. She had plenty of golden ornaments on her body. Aśokadatta asked her, "Mada! who are you, why are you crying here?" She replied, "I, an unfortunate woman, am the wife of the man on the scaffold. My intension is to burn myself alongwith his body. I am waiting for his life depart. Because of my sin he is dying. This is the third day since he is lying like this. He will be asking for water now and then. So I have brought some water. But his face being high I cannot reach it and I am seeing him burning with thirst, and am swallowing the grief." Aśokadatta said, "See! The King has sent this water for him. Now climb on my back and you yourself give him this water."

The woman instantly took the water and got on the back of Aśokadatta who had stooped down for her to climb on his back. After a while he felt drops of blood falling on his back and looking up he saw here cutting flesh from the body of the man on the scaffold and eating it. He god wild with anger and catching hold of her legs he was about to strike her on the ground, when she shook her legs free and ran away and disappeared. Because she dragged away her legs with force one bangle came off from her leg and was left with Aśokadatta. Her behaviour aroused in him at first compassion, detestation in the middle stage and fear in the final stage, and when she had disappeared from his sight he looked at the bangle she had left behind with astonishment. When he reached hom it was dawn. After his morning ablution he went to the palace. "Did you give him water yesternight?" asked the king and he replied "Yes", and placed the bangle before the king. "Where did you get this from?" the king asked and in reply he said everything that had happened in the night. The king thought that Aśokadatta was an extra ordinary man and calling his queen showed her the ornament and told her everything. She was filled with joy and wonder. She praised Aśokadatta a good deal. The king said, "Dear queen! This Aśokadatta is a young man of greatness, learning, bravery, truth and of good birth. He is handsome too. If he would became he husband of our daughter what a good thing it will be? I have a desire to give him our daughter Madanalekhā".

The queen also said that the throught was pleasing to her. "This youth is the most suitable

person to be her husband. Some days ago Madanalekhā had seen him in Madhu garden and from that day a change is visible in her. All laughing and playing is gone from her, and she spends time in loneliness and thinking. I knew this from her maids. Because of my thought about her I did not sleep last night and only just closed my eyes in the dawn. Then it seemed to me that a divine woman appeared and said to me, "My daughter, Don't give your daughter Madanalekhā to anybodyelse. She had been the wife of Aśokadatta in previous birth". I woke up immediately. Believing in the dream I consoled our daughter. I am glad that now you also think so. Let the Jasmine creeper entwine round the Mango tree."

When the king heard things from his queen, without wasting more time he gave his daughter Madanalekhā in marriage to Aśokadatta. They suited each other so much that not only their relatives, but the others also were delighted. Brahmā is well experienced in joining suitable things together. As they were all getting on well one day the queen said to the king, "My lord! this Bangle being single doesn't shine well. We must have another bangle made in the same shape and design."

The king immediately had some goldsmiths brought before him. He showed them the bangle and asked them to make one of the same pattern. They turned it on all sides and looked at it and said, "Please your highness! This is not man-made. It is not possible for us to make one of this kind. Precious stones like these are not available in this earth. So the only possible way is to search for its mate in the place where this was found. On hearing these words the king and the queen were crestfallen. Seeing this Aśokadatta said that he would bring the mate of the bangle. Fearing danger the king tried to dissuade him. But Aśokadatta was not prepared to change his decision. He took the bangle and went to the burial-ground that night. To get the bangle he had to meet the same women who had left the bangle. he began to think of a means to find her out. He procured a corpse took it on his shoulder and walked about calling out "do you want flesh?" He heard a voice say "Bring it here", and he walked in that direction. He saw a beautiful woman who appeared to be the mistress, sitting in the midst of so many servant maids on a tree. He called out "Take the flesh". She asked "How much will it cost?" Aśokadatta said, "There is a bangle with me. If you will give me anothere bangle like this you shall have the whole body". Hearing the words of Aśokadatta the beautiful woman laughted and said, "That is my bangle. I have its mate with me also. I am the same woman you when you came to give water to the man on the scaffold. Now the situation is changed. So you do not recognize me. Tonight is the fourteenth lunar night too. It was good that you thought of coming to night. Otherwise you would not have seen me. How see; let the flesh be there. If you will constant to do what I say I shall give you are other bangle also." Aśokadatta promised to do what she required. Then she began, "There is a city in the Himālayas known as Trighanda. There lived a giant in that city. His named was Lambajihva. I bearing the name Vidyucchikhā, am his wife. Only one daughter was born to me. Then my husband was killed in a fight with his overlord Kapālasphoṭa, who being kind did not do us any harm; and I live in my house now. My daughter is now a young woman. I was roaming about thinking of a way to find out a man of might and bravery as husband for my daughter. Then I saw you going this way with the king. The moment I saw you I know you to be the man I was searching for and I decided to give you my daughter in marriage. What you heard as the words of the man on the scaffold was a trick

played by me. You brought water to the scaffold and nobody needed water then. With the knowledge I have in Sorcery and witchcraft I put you into a little confusion. I gave you that bangle to bring you again to me and it has served the purpose today. Let us go to my house. It is my earnest wish that you should be the busband of my daughter. And I shall satisfy your immediate need also."

The brave Aśokadatta agreed to the request of the giantess. She, with her power, took him to their city through the sky. Aśokadatta saw the golden city and wondered if it was the taking rest after its tedious journey. There he saw the daughter of the giantess and thought her to be the incarnation of his adventurous spirit. She was beautiful in every part of her body. She was called Vidyutprabhā. He married her and lived with them for a while. Then he said to his mother-in-law "Mother! now give me the bangle. I must go to Kāśī. I have promised the King to get the mate of this bangle." Vidyucchikhā gave her son-in-law her bangle and a golden lotus flower which he accepted with great joy. As before he came with the giantess to the burial-ground through the sky. Then she said "I shall be here on every fourteenth lunar night on the root of this tree in the burial-ground. If you want to see me come on that day." "I shall do so", so saying Aśokadatta came away and went to his parents. They were stricken with grief at the departure and exile of their remaining son. They were overcome by joy at the return of their son. Not waiting long he went to the king, his father-in-law, who embraced him with joy. Aśokadatta gave him the two bangles. He presented the golden lotus flower also. The king and the queen were amazed at the daring spirit of Aśokadatta who told them in detail everything that had happened to him. The fame of Aśokadatta grew higher and higher. The king and the queen thought it a blessing that they got so adventurous a son-in-law. Next day the king got a casket made of silver and placed the golden lotus at the mouth of the casket and placed it on the step of his own temple for everyone to see. The while casket and the red lotus were very charming to look at and they glistened as the fame of the king and of Aśokadatta. One day the king looked at it with pleasure and said "If we could get one more lotus like this, we could make another casket and place it on the left side of this". As soon as he heard it Aśokadatta said "If the king orders it shall be brought". But the king said "Ho' you need not go anymore on erranda like this. This is not such an urgent need". After a few days the fourteenth lunar night came. Leaving his wife the princess sleeping in the bed he left the palace and reached the burial-ground. He saw his mother-in-law the giantess and went with her to the city of the giant and lived there happily for a while with his wife Vidyutprabhā. When he was about to return he requested Vīdyucchikhā to give him one more golden lotus. She said that there was no more lotus with her and that they grew in the lake of the giant king Kapālasphoṭa. Aśokadatta requested her to show him that lake. At first Vidyucchikhā dissuaded him from this attempt. But he was stubborn. So she took him to a place away from the lake and showed it to him. The lake was full of golden lotus flowers. It was a pleasing sight. Aśokadatta immediately got down into the lake and began to pluch the flowers. The guards came and opposed him. He killed a few of them. The others went to their master and informed about the theft. Kapālasphota with his weapons came shouting and roaring and saw his elder brother Aśokadatta. He was overpowered by joy and wonder. Throwing away his weapons, with love and devotion towards his elder brother he bowed before him. "My brother! I am Vijayadatta

your younger brother. By the will of God I lived as a giant so long. You might have head this from father. Because we have met now by good luck I remembered that I was a Brahmin. My giantness is gone. On that day something obscured my mind. that is why I became a giant". When he heard the words of his younger brother Aśokadatta embraced him. Both shed tears of joy. At that time Prajñapati Kauśika the teacher of the Vidyadharas came to them and said, "You are Vidyadharas. All this happened due to a curse. Now you and your people are liberated from the curse. So learn the duties and functions of your class and with your people take your proper place in the society." Having taught them everything they required he disappeared. Thus, the Vidyadhara brothers, having plucked golden lotus reached the peak of the Himālayas through the sky. Aśokadatta went to Vidyut-prabhā who also having been liberated from curse became a Vidyadhara girl. With that beautiful girl the two brothers continued their journey and reached Kāśī where they bowed before their parents. That reunion appeared to be a dream or something nearing madness to their parents. They could not believe their eyes. Aśokadatta and Vijayadatta each saying his name bowed before them. Their parents lifted them up and embraced them and kissed them on the head, and cried for joy. They did not know what to do or what to say. Their minds were incapable of thinking. Everything heard this and was amazed at it. The king was also filled with joy. He came there and took them to the palace. Aśokadatta gave all the lotus flowers to the king, who was happy and joyful at a the achievement of more than he had hoped for. Everybody appreciated them. Govindasvāmī, in the presence of the king asked Vijayadatta to tell his story from the moment he turned a giant in the burial-place; "We are very curious to hear it" he said. Vijayadatta began to say "Father, you have seen how because of my mischief, I had broken that skull and some viscous liquid fell into my mouth and I changed to a giant. After that the other giants gave me the name Kapālasphoṭa. They invited me into their midst. We lived together. After a new days they took me to the presence of the king of the giants. As soon as he saw me he was pleased with me and appointed me as the commander-in-chief of the army. He who was overconfident in his power went to war with the Gandharvas and was killed in the fight. From that day onwards all the giants came under my control. Then I met with my brother who came to pluch the golden lotus flowers from my lake. With this all the previous conditions of my life had vanished.

My brother will say that rest of the story. When Vijayadatta had finished saying Aśokadatta continued the story.

Long ago when we were Vidyadharas both of us were going through the sky and we saw the hermit maids of the hermitage of Gālava, bathing in the Gaṅgās. We wished to get those girls. The hermits who saw this with their divine eyes cursed that we would take birth as men and in that birth we would be separated in a wonderful way and both of us would unite again in a place where man could not reach and we would be liberated from the curse and learn everything from the teacher, and would become the old Vidyādharas with our people. And according to this curse we took birth as men and separation was effected. You all have heard it. Today I went to the lake of the king of the giants, with the help of my mother-in-law the giantess for plucking the golden lotus flowers and recovered my brother, this Vijayadatta. There we learned everything form our teacher Prañapti Kauśika and became Vidyādharas and have arrived here as fast we could." Thus, he informed them everything that had occurred.

Afterwards by the learning he received from his teacher he changed his parents and the daughter of the king into Vidyādharas and then bidding adieu to the King Aśokadatta, with his two wives, parents and brother went to the emperor of the Vidyadharas through the sky. When they reached there Aśokadatta and Vijayadatta changed their names into Asokavaga and Vijayavega. According to the orders of the emperor those Vidyadhara youths went to the mountain of Govindrakūṭa with their people as it was their abode, and lived with happiness and joy. King Pratāpamukuṭa with wonder took one of the golden lotus flowers and placed it in the temple and with the rest he made oblations to god and considered his family to have made wonderful achievements. (Kathāsaritsāgara, Gaturdārikālamba, Taraṅga 2).

ĀŚRAMA

Asramites (Inmates of an Āśrama) have to pass through four stages. The four stages of Brahmācharya. Gārhasthya, Vānaprastha and Sannyāsa are known as the four Āśramas. Viṣṇu Purāṇa, Part III, Chapter 9 describes each of the Āśramas as follows:

> "After Upanayana a boy should maintain a Brahmācārī's vrata, engage himself in the study of the Vedas, suppress his indriyas (the five senses) and live in the house of the preceptor. Living there with proper observance of śauca, customs and vratas he should serve and attend on the Guru. The study of Vedas should be with proper observance of Vratas and steady attention. A Brahmācari should worship with concentration, the Sun and Agni at the time of the two sandhyās (dawn and dusk) and after that he should do obeisance to the Guru. When the Guru stands, he should also be standing. When the guru walks, he should walk behind him and when he sits, he should sit in a lower position. The Śiṣya (disciple-pupil) should not do anything against the Guru. When the guru himself asks, the Śiṣya should sit in front of him and recite Vedas without attending to anything else. After that, with his permission he may eat food which has been got by begging. The Śiṣya may take his bath in the water only after the Ācārya (guru) has taken his bath in it. Everyday the Camata, darbha, water and flowers which the guru needs, must be brought and supplied (by the Śiṣya).

After the study of the Vedas the intelligent sisya gives Gurudakṣiṇā (Payment to the preceptor) and with the constant of the Guru, enters into Gṛhasthāśrama. Then he is to marry and by earning money from a suitable occupation, should fulfil all obligations of a Gṛhastha according to his capacity. The Gṛhastha who worships the Pitṛs with Piṇḍadāna (offerings of rice balls), Devas with Yāgas (sacrifices), Ṛṣis with Svādhyāya (self discipline), Prajāpatis with begetting of children, spirits with bali (offering of food etc.) and the whole world with love, attains the holy world by his own virtuous deeds. Gṛhasthāśrama is the only source of support for *sannyāsīs* and *brahmacārīs* who beg their food. Therefore feeding them is an act of nobility. Brāhmaṇas travel from country to country to study Vedas, for pilgrimage and for seeing the places. The Gṛhastha is the only refuge and support of those who are homeless, who do not carry their food with them and those who spend the night wherever they reach. If such people come to his house, the Gṛhastha should welcome them with kind and loving words, and give them bed, seat and food. The guest who leaves a house disappointed, is really departing after transferring his own sins to that householder and taking away all the virtuous

deeds of the householder. It is not proper for the Gṛhastha to treat a guest with disrespect, to behave rudely or treacherously towards him, to regret what has been given to the guest, or to obstruct or rebuke him. The Gṛhastha who performs the supreme duty of Gṛhasthāśrama in this way property, is liberated from all secular bonds are reaches the noblest worlds.

After having finished all his duties in this way, to his satisfaction, the Gṛhastha, with the commencement of old age, should go to the forest, either after entrusting his wife to his sons or taking her also with him. There, he should use leaves, roots and fruits for his food, grow hair and beard, sleep on the bare ground, lead the life of a tāpasa and receive and honour all classes or guests. His clothes, sheets and blankets should be of deer-skin and darbha grass. The rule is that he should bathe times a day. Worship of gods, performing homas, hospitality to all guests, mendicancy —all these are the laudable features of Vānaprastha. Any oil that is available in the forest is to be used for his oil bath. Enduring heat and cold, performing tapas, are also his duties. The Muni who observes this rule in Vānaprastha with due austerity, burns up all his evils as with fire and attains the enteral worlds.

The fourth Āśrama is that of the Sannyāsī. Before entering upon the fourth Āśrama one has to renounce the love of travel, wealth and wife and also give up all spirit of rivalry. One who embraces *sannyāsa* should abandon completely the efforts for the three Puruṣārthas of Dharma, Artha and Kāma, treat friends and foes alike and continue to love all living beings. Not even a single creature should be offended by thought, word or deed. Conquering all passions, the Sannyāsī should renounce all bonds and attachments. He should not stay in a village more than one night and in a town more than five nights. Even that should be in such a way that no one feels any love or hatred towards him. For sustaining life, he should go about begging food from the houses of the people of the three castes—Brahmins, Kṣatriyas and Vaiśyas. It should be after all people have taken their food and put out the cooking fire. The Sannyāsī should cast away all vices like Kāma, Krodha, Carva, Lobha, and Moha and should not have any thought of self in anything. The Muni who goes about giving shelter to all creatures will not have to fear any creature. The Brāhmaṇa who follows the Sannyāsāśrama as described above with a pure heart and without difficulty will shine like fire without fuel and attain Brahmāloka in peace.

ĀRYAS

The Ṛigveda gives us most of the information regarding the Āryas who came to the north of India during the times of the Vedas through the passes on that northwestern side of Bhārata. Sirdar K. M. Panikar writing in his prefece to the 'Ṛgvedasaṁhitā' by Poet Vallathol summarises the information available in the Ṛigveda about Aryan culture and says: "When the Aryans first entered India they were rich in cattle. They used to bread goats, dogs, donkeys, and horses. The elephant was unknown to them. In the Vedas the vehicle of India is a horse and not an elephant. When hailing Indra they short 'come, on your horse-back'. The Veda does not say anything about how Indra got the elephant, Airavata, as his vehicle. Sing to the glory of Indra against whom in his chariot driven by two horses no enemy would dare to face.

The Ṛigveda gives great importance to agriculture. Areas under cultivation were called Urvara and 'Kṣetra'. Fields were ploughed by attaching six, eight and even twelve bullocks to

the plough. Water was taken from hṛadas and Kulyakas (ponds and tanks) for the purpose of irrigation. Agriculture was a very familiar art to them. They used to cultivate all sorts of grains and grams including yava. They conducted trade by the exchange of goods generally. There is a reference in one place of the use of coin 'Niṣka'.

The Āryas were clever in the art of leather work, woodwork and metallurgy. They were well versed in medicine also. In a sūkta of the ninth maṇḍala it is stated that the father of a ṛṣi was a medical practitioner. There are references to many industries also. Weaving was a very important industry at that time. Cotton cloth and woollen blankets were made by them on a large scale. Iron was used by them with great skill. The manufacture of armours and the descriptions about them in Ṛgveda are ample evidence of the proficiency of the Āryas in ironmogery and blacksmithy. Sea voyage was not familiar to them. References to traders cruising in boats in the Sindhu river do not give much importance to the cruising. In food rice and ghee were important. Meat was also relished. Ṛṣis wore animal skins but others wore dhotis and shawls.

During the Rgvedic times their social structure was divided into four stages: Grāma was a colony of families and was the nucleus of the society. A number of gramas formed into a place called Viṣaya. A nuumber of Viṣayas became what was known as 'Janam'. The importance of Janas can be understood by the statements made about Pañcajanas and the existence of special Janas like Yādava Jana and Bhārata Jana.

There is no wonder why the Āryas who had to live among enemes accepted kingship. The Ṛgveda narrates the difficulties people would have to encounter if they were left to fight their enemies without a proper leader and so advocates kingship and gives it an exalted position in their social structure. Sūkta 22, Anuvāka 12 of Maṇḍala 10 describes the coronation of a king thus: "I do hereby crown you as king. Come to our midst. Rule us with courage and an unwavering mind. Let all your subjects love you. Let thy kingdom remain with you for ever". The next mantra is also of the same idea. A king is above punishment. The Veda speaks about many famous kings of which the following are worth mentioning. Divodāsa, Sūdās, Ambarīṣa, Nahuṣa and Purūravas.

The chief priest was always the political advisor also. Viśvāmitra and Vasiṣṭha were two great priests of the Bharata dynasty. There were other priests also. Mention is there about a Rājasabhā though nothing is said about their powers or functions. It can be surmised that the Sabhā was constituted of only men of character and learning.

It is interesting to note the type of domestic life in vogue then. A father had the right, to sell his children. To cite an example is the story of Śunaśśepha who was made into a cow and sold to Viśvāmitra who looked after him well. The father had the right to make his children lose all rights over his properties. Viśvāmitra sent out from his family fifty sons who refused to obey him. Dowry was current then. Sūkta 11, Anuvāka 3, Maṇḍalam 10 ordains that the bride should go to the house of her husband after the marriage. Polygamy was not objected to. There is a mantra to harass the co-wife and its purpose is to a make the husband more attached to her who hates the co-wife. The originator of this mantra was Indrāṇī, the queen of Indra. Indra had many wives. Marriage was considered as a necessary duty. Widow marriage was allowed.

The Ṛgveda gives the picture of a society of people who were always at war with each other. "We are surrounded by mightly enemies. Help us". This is the slogan that rings out from the Ṛgveda.

The Ṛgveda is a history of the Āryas. The march from Kubhātaṭa (Kubul) to the banks of Yamunā is depicted there. It was at Kubhātaṭa that the mantras were first made. When they reach the banks of the Gaṅgā the period of Ṛgveda ends. The crossing of each of the five rivers of Pañcanada is treated as a big event by the ṛiṣis. When they saw the huge and deep river, Sindhu, they were amazed. The wonder is reflected in a lovely mantra. It was after crossing Sindhu that they had to oppose the 'Dasyus'. The Ṛgveda itself records that the Dasyus were more cultured than the Āryas. Śambara, a Dasyu King, ws the ruler of a hundred cities. Their fortresses were strong. They have been described in the Ṛgveda as Aśvamayī, Āyasī and Śatabhujī.

The chief opponents of the Āryas were a tribe of people called Paṇis. From the Nirukta of Yāska we are given to understand that the Paṇis were mainly engaged in trade. The Ṛgveda names many Dasyu kings of which the following few were more daring and brave and the Āryas acknowledged their superior strength and courage: Dhuni, Gumuri, Vipru, Varcis and Śambara. Among the several divisions of the Dasyus, the Śimyus, Kīkaṭas, Śigrus and Yakṣus ranked foremost in power. They are described as having black colour and flat noses and speaking a language different from that of the Āryas. We may surmise from these facts that they belonged to the Drāviḍa class of people. They never conducted yāga nor did they worship gods like Indra. They were idol worshippers for they have been abused as Śiśnadevas'. Later the Āryas learnt from the Dasyus the worship of Śiva, Devī and Liṅga.

Conquering these daring the cultured enemies the Āryas reached the banks of the Yamunā to find to their pleasant surprise a radical change in themselves. The Bharatas settled themselves in the land between the Yamunā and Gaṅgā and remained friendly with the Dasyus living to the east of Gaṅgā. The Āryas who settled down in Pañcanada were strong and to prevent them from coming and conquering them Bharata tried to keep them remain on the other side of Śutudri (Sutlej). This led to a war called Dāśarājña.

This war is to be considered as one of the most important of wars in the world. Those who opposed Sudās were Āryas though among the supporters of Sudās were also Āryas. It was the people under Sudās who came out victorious in that war and put a stop to further conquests by the Āryas. From thereafter the Āryas joined hands with the aborigines and laid the foundation for the great Hindu civilization. Thereafter the Ṛgveda states about prayers for help to combat 'our enemies of Āryas and Dasyus'. The gods who were recognised later were those who were not found in the Vedas of the Āryas. The worship of Mahāyogī and Devī found in Mohenjodaro is an evidence of this change.

AṢṬADIGGAJAS AND AṢṬADIKKARIṆĪS

There are eight male and eight female elephants standing guard over the eight zones. They are:

Zone	*Male*	*Female*
East	Airāvata	Abhramu
Sourth-East	Puṇḍarṛka	Kapilā

South	Vāmana	Piṅgalā
South-West	Kumuda	Anupamā
West	Añjana	Tāmrakarṇī
North-West	Puṣpadanta	Śubhradantī
North	Sārvabhuma	Aṅganā
North-East	Supratīka	Añjanāvatī
		(Amarakośa)

Besides these, there are four diggajas (elephants of the universe) who bear the earth standing below in the nether world. It is stated that the sons of Sagara who went into the nether land in search of the lost horse of his father saw these elephants. As they went to the east they saw the huge elephant Virūpākṣa, holding the earth on its head. It is said an earthquake occurs when for a change it shakes its head. Going to the left of it they saw the elephant Mahāpadmasama holding the earth on its head on the south. Going again to the left of it they saw Saumanasa holding the earth on its head on the west and going to the left of it on the north they saw Bhadra holding the earth on its head.

AṢṬADIKPĀLAKA (S)

The Devī Bhāgavata states like this about the eight zones and their guardians. Situated in the eight different zones of the Brahmāloka are eight big cities of the eight guardians of these zones each covering an area of 2500 yojanas. All these are on the top of Mahāmeru and Brahmā sits in the center in his city called Manovatī. Around his city are the others as follows:

(1) On the east is Amarāvatī, city of India.
(2) On South-East in Tejovatī, city of Agni.
(3) On the South is Saṁyamanī, city of Yama.
(4) On the South-West is Kṛṣṇāñjanā, city of Nirṛti.
(5) On the West is Śraddhāvatī, city of Varuṇa.
(6) On the North-West is Gandhavatī, city of Vāyu.
(7) On the North is Mahodaya, city of Kubera.
(8) On the North-east is Yaśovatī, city of Śiva.
(Aṣṭama Skandha, Devī Bhāgavata).

ĀSTĪKA

The son of the Maharṣi Jaratkāru and his wife; also named Jaratkāru. He stopped King Janamejaya's Sarpasatra and saved the nāgas.

(1) *Birth.* There is a story about Āstīka's birth in the Devī Bhāgavata. Long ago the people of the world were so much troubled by the serpents, that they sought protection from Kaśyapa Prajāpati. To find a remedy for this, Kaśyapa discussed the matter with Brahmā. To put an end to the troubles from the serpents, Brahmā suggested that a number of mantras and a deity as the basis of those mantras shold be created. Accordingly Kaśyapa created many mantras and Manasā Devī as the basic deity of those mantras. She is named "Manasā Devi" because Kaśyapa created her by his mental power. Manasādevī has eleven other names also, namely Jaratkāru, Jagatgaurī, Siddhayoginī, Vaiṣnavī, Nāgabhaginī, Śaivī, Nāgeśvarī,

Jaratkārupriyā, Āstīkamātā, Viṣaharā and Mahājñānayutā.

Manasādevī (Jaratkāru) when quite young, went to Kailāsa for doing tapas (penance). There she did tapas to Śiva for a thousand years. At last Śiva appeared and blessed her with divine wisdom. She returned with great learning and devotion. (Devī Bhāgavata, Navama Skandha).

At that time, a Muni (sage) named Jaratkāru, when travelling through the forest happened to see his pitṛs (souls of forefathers) hanging over a precipice at the end of a blade of grass. They were hanging precariously at the end of a reed grass, head downwards, about to fall into the abyss. Jaratkāru enquired why they were lying in that condition. They explained that they were in that plight because their descendant Jaratkāru had no children. As he is a bachelor there is no hope either, of his having any issue. Since he has no children, we will not get to heaven, they added. To save the Pitṛs from their predicament, Jaratkāru decided to marry. But he wished to marry a woman who had the sme name as his. Once Vāsuki met Jaratkāru and told him that he had a sister named Jaratkāru and that he would be very happy if Jaratkāru married her. Jaratkāru accepted the offer readily and married Jaratkāru.

After their marriage, while they were living together in a place called Puṣkara Tirtha, an unexpected event happened which interrupted the happy course of their life. One evening, the husband was sleeping with his head in the wife's lap, under a tree. The sun was about to set. As the Maharṣi did not wake up before sunset, the wife became anxious. It is believed that he who does not wake up before sunrise and he who does not offer prayers at dusk will be guilty of the sin of Brahmāhatyā (killing a Brahmin). Nor was it proper to wake him up from a sound sleep. But in the end, she did wake him up. The husband sprang up in great fury. He renounced the wife then and there. Weeping bitterly, she begged for his forgiveness. At last Jaratkāru relented and told her : "You will have a very noble, brilliant, renowed, virtuous, scholarly and devout son who will be a devotee of Viṣṇu and a preserver of the family". After this Manasādevī set out of Kailāsa. When she reached there Parama-Śiva and Pārvatī comforted her. Manasādevī was pregnant. The precepts and spiritual advice given by Jaratkāru, Parama-Śiva and Pārvatī were heard by the child in the womb and so even before his birth he became a Jañānī and a Yogi. In due course Manasādevī gave birth to a son who was a part of Nārāyaṇa (Viṣṇu). Since he was the son of Manasādevī who had deep devotion to the Guru and to the Gods, the body was named Āstīka.

The Mahābhārata, Ādi Parva, gives another reason for giving this name to the boy. When the sage Jaratkāru abandoned his wife, he had blessed her saying that the child in her womb would be a brilliant and devoted son. That is why this boy came to be called Āstīka.

(2) *Boyhood.* Āstīka was taught Veda, Vedāṁgas etc. By Parama-Śiva himself. After receiving the blessings of Parama-Śiva, Āstīka went to Puṣkara Tirtha and did tapas to Viṣṇu for many years. Having received Viṣṇu's blessings also, he returned to Kailāsa. After living there happily with his mother some time, one day they started to the Āśrama of Kaśyapa Prajāpatī, the father of Manasādevī. Kaśyapa was very much pleased to see noble-hearted daughter and her brilliant son. to enhance the fame and accomplishments of the boy Kaśyapa gave a sumptuous feast to ten crores of Brahmins. (Devī Bhāgavata, Navama Skandha).

Vāsuki was Manasādevī's brother. Āstīka grew up there under the care of Vāsuki. It was

Cyavana Muni who taught Sāṁgavedas to Āstīka, at this time.

(3) *Āstīka at the Sarpasatra.* Once King Parīkṣit, the son of Abhimanyu was travelling through the forest for hunting animals. He picted up a dead snake with the tip of his bow and put it on the shoulder of a sage named "Śamīka". Śamīka's son, Śṛṁgī came to know of this. In this anger Śṛṁgī pronounced curse that King Parīkṣit should within seven days by the bite of Takṣaka. When Parīkṣit heard of this, he had a palace built on a single pillar in the middle of the ocean, quite inaccessible to Takṣaka and took shelter there. The most famous physicians and wizards were engaged to ward off the approach of Takṣaka to that place. Six days passed like this. On the seventh day, determined to make a final attempt, Takṣaka disguised himself as an old Brāhmaṇa and set out to the King's place of shelter. On his way he met Dhanvantari who was proceeding to Parīkṣit to protect him. They became friends and as a result of it, Dhanvantari returned after receiving a large number of rare precious stones given to him by Takṣaka. Assuming the form of a small worm, Takṣaka secretly entered into a fruit which was to be presented to the king. As soon as the king took that fruit in his hand, Takṣaka took his own shape and size and bit the king who died immediately. Janamejaya was the son of King Parīkṣit.

Janamejaya performed all the obsequies of his father. After that, in a spirit of revenge, with the object of annihilating the whole race of serpents, he summoned Brāhmaṇas to conduct a sarpa satra (snake sacrifice). In the sacrificial fire specially prepared at that yāga, many serpents were being burnt up. It seemed that the whole race of serpents whould shortly be wiped out. But Takṣaka alone was not be seen. The officiating priests were beginning to get angry. Impatient cries of Where is Takṣaka rent the air. The frightened Takṣaka fled for life to the the palace of his friend Indra and there lay down, curling round Indra's cot. When the priests understood this they decided to use their charms and mantras which would bring Indra, his bed, cot and all, alongwith Takṣaka to the sacrificial fire.

At this stage, all the gods rushed to Manasādevī and fell at her feet and begged her to save the situation. The kindhearted Devī called her son Āstīka and advised him to persuade Janamejaya to stop the sarpasatra. Āstīka went to Janamejaya and requested him to give him the lives of Takṣaka and Indra as a gift. Janamejaya, after consulting the Munis and priests and at their advice, agreed to so. In this way, the Sarpasatra was stopped and the remaining serpents escaped with their lives. (Devī Bhāgavata, Navama Skandha).

AṢṬAKA II

A Rājarṣi born to Viśvāmitra of Mādhavī, wife of Yayāti. (Śloka 18, Chapter 119, Udyoga Parva, M. B.). See under Gālava.

This story was told to the Pāṇḍavas by the sage Mārkaṇḍaya.

"Aṣṭaka son of Viśvāmitra, performed an Aśvamedha Yāga. All the kings took part in this. Pratardana, Vasumanas and Auśīnara Śibi, and all the brothers of Aṣṭaka attended the function. After the Yāga Aṣṭaka took his three brothers for an air travel and on the way met the great sage Nārad. Nārada was also taken in and as they continued their flight, Aṣṭaka asked Nārada who should stop down from the aeroplane it only four were allowed to go to heaven. "Aṣṭaka", replied Nārada and explained the reason also. Once when Nārada stayed at the

Āśrama of Aṣṭaka the former found many varieties of cows there and asked Aṣṭaka whose they were. Then in self praise Aṣṭaka had said that all those were cows which he had given away as gifts. Aṣṭaka then asked who should get down if only three were allowed to go to heaven. 'Pratardana', said Nārada and explained the reason. Once when Pratardana was taking Nārada in the formers chariot four brahmins one behind the other approached him and begged for a horse each. When Pratardana asked for some time the Brahmins were not prepared to wait and so he gave all but one of his four horses and asked the fourth to wait. As he was also found to be persistent he gave the one drawing his chariot also and dragged the chariot himself but abusing the Brahmins all the way. It was that abuse that gave him the slur. Then Aṣṭaka asked Nārada who should get down if only two were permitted to enter heaven. 'Vasumanas', said Nārada and explained the reason. Nārada went to the house of Vasumanas three times and each time the latter spoke highly of his chariot. Nārado also joined in praising his flower-chariot and the Brahmins present there also followed suit. Pleased at this Vasumanas became pround of his possession and his vainglorious talks made him unfit. Then Aṣṭaka asked if only one were allowed to go to heaven who should go. 'Śibi', said Nārada immediately. Even Nārada would be only next of Śibi and Nārada explained the reason thus. Once a Brahmin went to Śibi for food. Śibi asked him what food he relished most and the Brahmin said that he would like to have the fresh of Sibi's only son, Bṛhadgarbha. Without even the slightest hesitation Sibi killed his son and cooked his flesh and when the food was ready he went out to invite the Brahmin. But on going out the king saw the Brahmin setting fire to his palace, treasury, armoury, stables, harem and elephant-sheeds. Without even a quiver on his face, the king respectfully took the Brahmin inside and gave him food. The Brahmin was amazed at the patience of the king and sitting before his food for some time told the king that he would be satisfied if the king himself ate that food. Respecting the request the king was about to eat the flesh of his own son when the Brahmin who was none other than Brahmā in disguise praised him for his devotion and gave him back his son adorned with sweet smelling flowers and disappeared blessing them. When his ministers questioned him about this Sibi said, "I do not give for a name or fame. Neither do I give for wealth and happiness. I do it because it is the only way to be rid of sins".

ASṬĀṄGAYOGA (S)

Yama, Niyama, Āsana, Prāṇayāma, Pratyāhāra, Dhyāna, Dhāraṇā and Samādhi.

(1) *Yama.* That which prevents the Yogīs from doing prohibited things. Ahiṁsā, Satya, Asteya, Brahmācarya and Aparigraha are Yamas.

(2) *Niyama.* Actions leading to Mokṣa. They are:

ŚAUGA

Cleanliness of the mind—cleaning it of such bad qualities like jealousy. (2) **TAPAS**—indifference (Samatvabhāva) to the pairs of opposites like pleasure and pain, heat and cold etc. (3) Svādhyāya—pursuit of the science of salvation chanting of OM.

SANTOṢA—remaining happy and contended.

ĪŚVARA-PRAṆIDHĀNA—surrendering all actions to God.

Āsana. Postures of sitting firmly and comfortably. Of the many Āsanas the very prominent ones are: Svasti Kāsana, Virāsana, Padmāsana, Siddhāsana, Vastrāsana, Vyāghracarmāsana, Valkalāsana, Kuśāsana, Kṛṣṇāśana, Viṣṭarāsana, Mayūrāsana and Kūrmāsana. Of these Siddhāsana is considered to be the best of the lot. This Āsana strengthens the 72,000 nerves of the human system and all the Yogīs prefer this to any other. "Kimanyaiḥ bahubhiḥ pīṭhaiḥ pīṭhe Siddhāsane sati" (of what use are the others when there is Siddhāsana).

Prāṇāyāma. Control of Prāṇa is the life giving breath and āyāma is he checking of it). Select an airy place and seated in an ordinary āsana facing north or east after taking your early morning bath. Sit erect with your breast slightly pushed forward and your head slightly drawn back. Then complete one Prāṇāyāma doing Pūraka, Kumbhaka and Recaka. The Rudrayāmala states thus about Prāṇāyāma.

Dakṣāṅgusthena dakṣaṁ ca.
Ghrāṇaṁ saṁpīḍya mantravit
Īḍayā pūrayedvāyuṁ
Mātrā ṣoḍaśabhiḥ kramāt
Aṅguṣṭhānāmikānhyāñca
Dhṛtvā nāsādvayaṁ tahaḥ
Tatastu kampayedvāyuṁ
Pūrakāṅāṁ caturgaṇaiḥ
Anāmayā tathā vāma-
Nāsāṃ dhṛtvā tu dakṣine
Dvātriṃśadbhistu mātrābhir
Vāyurecanamācaret.

Closing the right nostril by the thumb of the right hand and inhaling air inside through the left nostril taking 16 seconds is called Pūraka. Closing the nostrils by the thumb and ring-finger and keeping the breath for 64 seconds is called Kumbhaka. Closing the left nostril well and then exhaling through the right nostril taking 32 seconds is called Recaka. Pūrakas should be done through the same nostril through which you have done Recaka. (You must do at least ten Prāṇāyāmas at a time).

(5) *Pratyāhāra.* Withdrawing the mind from worldly objects and sensuous pleasures.

(6) *Dhyāna.* Keeping your mind fixed on the tip of your nose. Meditation.

(7) *Dhāraṇa.* Steadily thinking of things you should know. Concentration.

(8) *Samādhi.* The union of mind with God. This is a blissful superconscious state in which one perceives the identity of the individualised soul and cosmic spirit. (Yogābhyāsa).

AṢṬĀVAKRA

(1) *Birth.* The sage Uddālaka had a disciple named Khagodara (Kahodara) and a daughter named Sujāṭā. Appreciating the devotion and good conduct of his disciple, Uddālaka gave his daughter Sujātā in marriage to him. Sujātā became pregnant. When once Khagodara was reciting from the Vedas the babe in the womb of Sujātā said, "I have learnt the mantra you are chanting but the way you chant it is wrong". (The vibrations of sound created by the utterance of each word is important). Khagodara was angry and he cursed his babe in the womb thus

"Since your mind seems to be crooked let your body also be of that type, with curves all over". When Sujātā delivered the child it had eight bends and light curves and so the boy was named Aṣṭāvakra, meaning one with eight bends.

When Sujātā was pregnant they suffered much poverty and at the insistance of Sujātā, Khagodara went to the King Janaka, to beg for some money. Janaka was performing a yāga then and so Khagodara had to wait. When at last he went to the royal assembly he was asked to enter into a polemical contest with Vāndīna, the court scholar and having been defeated by him was asked to drown himself.

Uddālaka got a son named Śvetaketu and Sujātā delivered Aṣṭāvakra. Both the boys grew in the āśrama on great intimacy and Sujātā withheld the news of the death of her husband from the boys.

One day the two boys went to bathe in the river and during a controversial talk Śvetaketu said that Aṣṭāvakra had no father. This teased him much and Aṣṭāvakra went to his mother and gathered all the facts about his father. He went, then, straight to the royal assembly of King Janaka. He was not allowed inside. The gate keeper said that he was only a boy and only learned men could go inside the sacrificial hall. Aṣṭāvakra contended that neither size nor age was any indication of one's knowledge or worth and got himself admitted into the hall. There he entered into a polemical contest with the same court scholar, Vāndīna, who had killed his father. Vāndīna was defeated and was thrown into the same river in which his father had drowned himself. The moment Vāndīna fell into the river Khagodara rose up from there and the father and son alongwith Śvetaketu returned to the āśrama. Khagodara then took his son for a bath and when it was over Aṣṭāvakra became a bright boy without crooks.

Aṣṭāvakra wanted to marry Suprabhā, the daughter of a sage named Vadānya. When Vadānya was approached for this the Sage decided to test the love which Aṣṭāvakra had towards his daughter and said: "I am going to test you. You go to the north to the Himālayas. Pay homage to Śiva and Pārvatī and go further north. There you will find a very beautiful damsel. You talk to her and return and when you come back I shall give you my daughter."

Accepting this challenge Aṣṭāvakra went north. When he want to the Himalayas Kubera entertained him. He remained therefor a year enjoying the dances of celestial maidens and then, after worshipping Śiva and Pārvatī went further north. There he came across seven very attractive women. At the command of Aṣṭāvakra the eldest of the lot, Uttarā, remained with him; all the rest left the place immediately she started making love with him and requested him to marry her. But Aṣṭāvakra did not yield and told her about his promise to Vadānya. Pleased at this reply Uttarā revealed that she was the queen of the north in disguise and was testing him. She then blessed Aṣṭāvakra who fulfilling his mission successfully, returned and married the girl he wanted.

There is another story also about Aṣṭāvakra. Once there lived a sage named Asita. He did great penance to please Śiva to bless him with a child. Śiva blessed him and he got a son named Devala. Rambā, the queen of Devaloka fell in love with him but Devala did not yield to her wishes. Then Rambhā cursed him and made him into one with eight crooks. Thus, Devala came to be called Aṣṭāvakra. He then did penance for six thousands years and Bhagavān

Kṛṣṇa accompanied by Rādhā appeared before him. Rādhā was shocked by the ugliness of the sage and did not relish his sight. But Kṛṣṇa asking her to remain quiet went and embraced him. At once Aṣṭāvakra lost all his crooks and became a beautiful man. At that time a chariot descended from heaven and all of them went to heaven in it. (Brahmāvaivartta Purāṇa).

(1) Aṣṭāvakra was also present among the *ṛiṣis* who partook in the coronation ceremony conducted after Rama's return to Ayodhyā from Laṅkā. (Uttararāmāyaṇa).

(2) Aṣṭāvakra cursed those celestial maidens who rebuked him for his ugliness and they were born on earth as the wives of Śrī Kṛṣṇa. When after the death of Kṛṣṇa they were being taken by Arjuna to the north they were forcibly taken by some of the shepherds. (Chapter 15, Agni Purāṇa).

AṢṬAVASU (S)

Gaṇadevatās are called Astavasus. They were born to Dharmadeva of his wife Vasu, daughter of Dakṣa. They are : Dhara, Dhruva, Soma, Ahar, Anila, Anala, Pratyūṣa and Prabhāsa. (Ślokas 17 and 18), Chapter 66, Ādi Parva, M.B.). There is a version in certain purāṇas that the Astavasus are the sons of Kaśyapa.

Different Puranas give different names to these Astavasus. According to Viṣṇu Purāṇa they are: Āpa, Dhruva, Soma, Dharma, Anila, Anala, Pratyūṣa and Prabhāsa. (Chapter 15 of Aṁśam 1). In Bhāgavata they are Droṇa, Prāṇa, Dhruva, Arka, Agni, Doṣa, Vasu and Vibhāvasu. In Harivaṁśa they are : Akha, Dhara, Dhruva, Soma, Anila, Anala, Pratyūṣa and Prabhāsa. This only indicates that some of these have two or more names for them.

Once the Astavasus were enjoying a picnic with their wives and they happened to go to the Āśrama of Vasiṣṭha. One of the wives got enamoured over Nandini, Vasiṣṭha's beautiful cow and wanted it. The Vasu to please his wife took the cow by force and left the place. When the sage found his cow missing after sometime he understood by his divine powers who stole the cow and so he cursed the Astavasus saying that all of them would be born on earth as men. The Astavasus were greatly worried and approached the sage apologising and craving for pardon. The sage relaxed the curse and declared that their life on earth would be only for a very short time maintaining that the particular Vasu who committed the theft would live for a long time as man. It was this Vasu, Āpa (Dyau) who was born as Bhīṣma.

The Astavasus wree pondering over the curse and were thinking of how to bear it without hardship when Gaṅgādevī appeared before them and they then appealed to her: "Devī, if you become the queen on earth of some noble king we shall be born as your sons and you must throw us into the river as soon as we are born". Gaṅgādevī accepted their request. Once there was a king called Pratīpa in the Candra dynasty. One day when this ascetic king was worshipping Sūrya on the banks of the river Gaṅgā a beautiful damsel arose from the waters and sat on the right thigh of the king. Surprised the king told her thus, "Oh beautiful maidan, who are you? Do you realise what unrighteous thing you have done? I am not one who goes after women and it was a bit daring of you to have taken me as a beau. Please understand that the right thigh is intended for a daughter and daughter-in-law. You can claim this right when you become the wife of my son." The beautiful girl was none other than Gaṅgādevī herself and she disappeared soon on receiving the rebuke.

Pratīpa not a son named Śantanu and Gaṅgādevī became the wife of Śantanu. (For more details about this see under Gaṅgā). When Gaṅgādevī became the wife of Santanu she made a condition to be his queen. "Whether good or bad you should not obstruct any action of mine. You must never give me any opinion of yours on any matter. You must obey what I order. If at any time you break any of these promises I will leave you that instant."

It was while Gaṅgādevī was living on earth as the wife of Santanu that the Astavasus were born to her. One after the other she threw into the river seven sons but when she was about to throw the eighth the king objected to it and Gaṅgā disappeared immediately. That son was Bhīṣma, who was none other than Dyau born on earth by the curse of Vasiṣṭha. All the others, released from the curse, went to heaven.

When Bhīṣma had to fight against his Guru, Paraśurāma, the Aṣṭavasus gave him the missile, Prasvāpā.

The sons of Āpa, the first of the Vasus, are : Vaitaṇḍha, Śrama, Śānta and Dhavani. Kāla, the destroyer of all, is the son of Dhruva. Varcas is the son of Soma. Dharma got of his wife Manoharī five sons Draviṇa, Hutahavyavāha, Śiśira, Prāṇa and Varuna. Śiva was Anila's wife and she got two sons, Manojava and Avijñātagati. Agni's son Kumāra was born at Śarastamba. Kumāra got three brothers, Śākha, Viśākha and Naigameya. Kumāra is known as Kārttikeya because he was born of Kṛttikas. The sage, Devala is the son of Pratyūṣa. Devala got two sons of great intelligence and forbearance. Varastrī, sister of Bṛhaspati and a woman of great yogic powers and world-wide travels became the wife of Prabhāsa. She gave birth to the famous Viśvakarmaprajāpati. He was the inventor of a great many handicrafts and ornaments. He became the consulting architect of the Devas and ranked first in that art. The aeroplanes of the Devas were designed by him. Men on earth depend on his art even now. That architect had four sons: Ajaikapāt, Ahirbudhnya, Tvaṣṭā and Rudra, the bold. The great ascetics, Viśvarūpa, Hara, Bahurūpa, Tryambaka, Aparājita, Vṛṣākapi, Śambhu, Kapardi, Raivata, Mṛgavyādha, Śarva and Kapāli were the sons of Tvaṣṭā. These are known as the twelve Rudras. Purāṇas say that there are a hundred Rudras like this. (Chapter 15, Aṁśa 1, Viṣṇu Purāṇa).

ASTROLOGY

Indian scholars of traditional school hold the Purāṇic literature as being an elaboration of the Vedas. Vāmana Purāṇa being the smallest of the socalled eighteen Mahā Purāṇas consists of almost all the branches of Indian science. As to Jyotiṣa Śāstra, including its branches regarding 1. Siddhānta (Astronomy), 2. Jātaka and 3. Saṁhitā (Astrology), it occupies an important place therein. Now the question arises as to the extent of the astrological elements in this Purāṇa. To explain the view certain references are being discussed as follows:

1. Description of Kālapuruṣa.
2. Description of Raśis of Zodiacal signs.
3. Muhurtas, *i.e.* auspicious and forbidden times based on Tithis and Nakṣatras, etc.
4. Śakunas (Omens).
5. Śāmudrika *i.e.* science of reading signs and marks on human body.
6. Description of the Nakṣatra Puruṣa.

Description of Kālapuruṣa

Describing the destruction of Dakṣa's sacrifice by Śiva the Vāmana Purāṇa mentions Kāla Puruṣa. Being afraid of Lord Saṅkara engaged in destroying the sacrifice of Dakṣa, the sacrifice assumed the form of the divine deer and flew up in the sky alongwith its consort Daksina. Aiming his Pasupata missile at it, the one half of the body of enraged Śiva chased it while the other half remained in the sacrificial place. The half of Saṅkara's body remaining in the sacrificial ground was known as Jaṭādhara, and the other half that flew up in the sky was named as kālarūpī Hara. It pervaded the whole of the sky. Thus the entire Zodiacal belt was covered by the limbs of Kālarūpī Śiva. Having referred to the form of Kālarūpī Hara in this way the Vām. P. describes this form in terms of the different Rāśis or signs of the Zodiac representing its different parts. In this context the Purāṇa enumerates, as follows, the Rāśiṣ and their Nakṣatras alongwith the plenets that govern them.

	Nakṣatras	*Rāśis*	*Lords of Rāśis*	*Limbs of Kālarūpi-Hara*
1.	Aśvanī Tharaṇī and first quarter of Kṛttikā	Meṣa (Aries)	Maṅgala (Mars)	Head
2.	Three quarters of Kṛttikā, Rohiṇī and two quarters of Mṛgaśirṣa.	Vṛṣa (Taurus)	Śukra (Venus)	Mouth
3.	Remaining two quarters of Mṛgaśirṣa, the whole of Ārdrā and three quarters of Punarvasu.	Mithuna (Gemini)	Buddha (Mercury)	Pair of arms
4.	Remaining one quarters of Punarvasu, Puṣya, and Āśleṣā.	Karka (Cancer)	Candra (Moon)	Sides
5.	Maghā, Pūrvāphālgunī and first quarter of uttarāphālguni.	Siṁha (Leo)	Sūrya (Sun)	Heart
6.	Remaining three quarters of Uttarālgunī, Hasta and two quarters of Citrā.	Kanyā (Virgo)	Buddha (Mercury)	Abdomen
7.	Two quarters of Citrā, Svātī and three quarters of Viśākhā.	Tulā (Libra)	Śukra (Venus)	Naval
8.	Remaining one quarter of Viśākhā, Anurādhā and Jyeṣṭhā.	Vṛścika (Scorpio)	Maṅgala (Mars)	Generative Organ
9.	Mūla, Pūrvāṣāḍhā and one quarter of Uttarāṣāḍhā	Dhanu (Sagittarius)	Bṛhaspati (Jupiter)	Thighs
10.	Remaining three quarters of uttarāṣāḍhā, Śravaṇa, and two quarters of Dhaniṣṭhā	Makara (Capricornus)	Śani (Saturn)	Knees
11.	Two quarters of Dhaniṣṭhā Śatabhiṣa and three quarterss of Pūrvābhādrapadā.	Kumbha	Śani (Aquarius)	Shanks (Saturn)
12.	Remaining one quarter of Pūrvābhādrapadā Feet Uttarābhādrapadā and Revatī.	(Pisces)	Mīna (Jupiter)	Bṛhaspati

Thus Kālarpūrī Hara destroyed the sacrifice which had taken the form of a deer. The shattered pieces of the deer's body spread in the sky in the form of star. For example the constellation Orian is known as Mṛgaśīrṣa, the head of the deer.

Even today we can observe a very bright star named mṛgavyādha or lubdhaka (Sirius) near Mṛgaśīrṣa (the head of the deer). There is a popular legend in this context describing that the hunter (Mṛgavyādha) shot an arrow at the deer. The three central stars in the constellation or Orian are supposed to be an arrow. But the Kālarūpī Hara as a described in the Vāmana Purāṇa has no similarity with Kāla Puruṣa of this legend as the former includes entire zodiacal belt while the latter is represented by a single star Sirius.

In the books of Indian Astrology the Zodiacal belt is defined as Kālapuruṣa to determine the good or bad aspects of the life of a person. The different signs of Zodiac are also described as various limbs of Kālapuruṣa. But there is some difference between the description of the Vāmana Purāṇa and these Astrological treatises, in determining the signs in the body of Kāla Puruṣa. To clearify the point a table is being given on page 795.

In the books of western astrology we come across the idea of the signs of Zodiac being placed in the body of human being, but not the concept of a Kālapuruṣa comprising them all.

Signs	Organs	Signs	Organs
Aries	Head	Scorption	The secret Parts of Anus.
Taurus	Throat and neck	Sagitarius	Thighs
Gemini	Arms	Capricornus	Knees
Cancer	Breasts	Aquarious	Ankle
Leo	Heart	Pisces	feet
Virgo	Intestine		
Libra	Sexual organs		

(Cosmos Research Institute study No. 2)

Rāśis Representing the Various Limbs of the Kāla-Puruṣa

	1 Meṣa	2 Vṛṣa	3 Mithuna	4 Karka	5 Siṁha	6 Kanya	7 Tulā	8 Vṛścika	9 Dhanu	10 Makara	11 Kumbha	12 Mīna
J. P.	Head	Mouth	Chest	Heart	Abdomen	Waist	Bladder	Sexual-organ	Pair of thighs	Knees	Shanks	Feet
L.J.	"	"	Arms	"	"	"	"	"	"	"	"	"
B.J.	"	"	Chest	"	Lap	"	"	"	"	"	"	"
B.P.H	"	"	Arms	"	"	"	"	"	"	"	"	"
Sā.	"	"	"	"	Abdomen		"	"	"	"	"	"
"												
Vām.P.	"	"	"	Sides	Heart	Abdomen	Navel	"	"	"	"	"

Description of Rāśis or Zodiacal Signs

We find in the Vāmana Purāṇa the description of the Zodiacal signs, which is mostly

similar to that found in a astrological work. There are minor differences as in the case of Gemini, Virgo, capricornus, Aquarius and Pisces, see the following table:

The Signs	*Forms according to the Vām. P*	*Forms according to Indian astrological Books*
Meṣa	Like a ram	The same as in Vām P.
Vṛṣa	Like a bull	do
Mithuna	A couple holding a vīṇā in their hands	a couple, man holding a club and the woman a Vīṇā.
Karka	Like a crab	The same as in Vām. P.
Siṁha	Like a lion	do
Kanyā	A virgin in a boat with a lamp and grains in hands	
Tulā	A man with a balance in hand	The same as in Vām. P.
Vṛścika	Like a scorption	do
Dhanu	A man with a mounted bow having a horse's body for the lower portion of his body	do
Makara	A Crocodile with a deer's face, and has shoulder, eyes and hair of a bull	A Crocodile with a deer's face.
Kuṁbha	A man with empty pot of his shoulder	A man with a pot
Mīna	A pair of fish	A pair of fish with reversed faces and tails.

The Kanyā (Virgo) is described in the Vāmana Purāṇa as a virgin aboard a boat with grains and lamp in her hand. But in the books of Astrology fire has been shown in the hand of a virgin. In the Sārāvali there is only the mention of a lamp and not to grains. Similarly in the Vāmana Purāṇa Capricorn has been described as having shoulders, eyes and hair of a bull, in almost all the classical texts of Astrology, it is simply Mṛgāsya, *i.e.* deer faced.

In the Vāmana Purāṇa, alongwith the description of their external forms, the Signs are alloted to the places of their dwelling and movement. The distinction that we find lies in the mention of the place of their dwelling while in the texts of Astrology only places of movement are mentioned. Morever, in different texts of Astrology there is no similarity of the places of movements of the signs. The Description of places of movement in the Vāmana Purāṇa is identical with that in the Jātaka Pārijāta. But it differs here and there from what is found in other texts. The following table would clarify the point.

Sings	*J. P.*	*N. K.*	*B. P. H.*	*V. P.*	
				Places of dwelling	*Places of their movements*
Meṣa	Mines of metal, jewels and Lands	Mountains	Mountains	Goats, Sheep, Wealth	Grain, Mines of Jewels, Grassy lands,and evergreen banks of lakes.
Vṛṣa	Agricultural field, herd	Auspicious	Village	Agriculturist	Cow pens.

	and Forest.	Lands			
Mithuna	Gambling house, Places of co-habitation and pleasure	Forest	Village	Places of music, dance and arts	Places of sports, co-habitation and pleasure.
Karka	Banks of Lakes and pouds	Waters	Forests	Waters	Agricultural fields, Bank of lakes and lonely tracts of land.
Siṁha	Mountains, caves, forests	Mountains	Forests	A village of hunters Pits and caves	Mountains, Forests, defiles and valley.
Kanyā	Newly grown grass, Places of co-habitation and arts	Auspicious lands	Mountains	Reeds	Place of co-habitation
Tulā	Town, Prosperous cities	Forests	Lands	Cities, Roads and houses	Streets and Markets.
Vṛścika	Stones, Poison and holes	Waters	Lands	Poison, cowdung, warms and stones	Pits and Anthills.
Dhanu	Stables, Elephant-stall and chariot hall	Mountains	Earth	Elephant chariots	Cavaliers and missile experts.
Makara	Waters, Forest	Auspicious lands	Forests and Lands	Oceans	Rivers
Kumbha	Water, vessels and Houseland	Forests	Waters	Ale-houses	Gambling house and waters.
Mīna	Waters	Waters	Waters	Sacred spots, Temples and house of Brāhmaṇas.	Pilgrimage and Oceans.

MUHŪRTAS

In the context of sadācāra, (good conduct) the Vāmana Purāṇa has prohibited some acts in certain Tithis, such as:

(i) Use of oils and unguents (Abhyaṅga) on Nandā Tithis (1st, 6th and 11th)

(ii) Shaving, hair-cutting, nail-cutting, etc. on Riktā Tithis (4th, 9th, and 14th).

(iii) Meat eating on Jayā Tithīs (3rd, 8th and 13th).

(iv) Co-habitation on Purāṇa (5th, 10th, and 15th) Tithis. But these acts are enjoined on the Bhdrā (2nd, 7th and 12th Tithis. In the Muhūrtacintāmaṇi, the tithis forbidden for similar acts are stated somewhat differently, *e.g.* 6th for avoiding use of oil, 8th for meat, 14th for shaving and haircutting (Kṣaura).

Amā (New Moon) for co-habitation.

2nd, 10th and 13th for use of unguents, 7th, 9th and Amā (New Moon) for a bath with myrobalan (Āmalā).

Similarly certain Nakṣatras are forbidden in the Vāmana Purāṇa for certain acts, such as:

(i) Citrā, Hasta, Śravaṇa for the use of oil and unguents.

(ii) Viśākhā, Abhijita, for shaving and hair cutting.
(iii) Mūla, Mṛgaśīrṣa, Pūrvā and Uttarā Bhādra-padā for meat.
(iv) Maghā, Kṛittikā, Uttarā Phālgunī, Uttarāṣāḍhā and Uttarā Bhādrapadā for co-habitation.

In the Vāmana Purāṇa a unique auspicious muhūrta is mentioned in the context of the matrimony of Śiva and Pārvatī. Saptarṣis affirmed to Himālaya that the auspicious movement on the third day having the auspious Tithis with the attributes of Jāmitra. When the moon would come into contact-with Uttarā phālgunī constellation, is called Maitra. Here it is to be noted that Jāmitra has no relation with Tithis but it is directly connected with Lagna. No where in astrological works the movement of moon's coming into contact with Uttarāphālguṇī is termed as Maitra. Kālidāsa, the wellknown Sanskrit poet, has also made mention of marriage Muhūrta in Kumāra Saṁbhava, one of his remarkable works, which has similarity with the above mentioned Muhūrta. According to Kālidāsa the marriage ceremony of Śiva and Pārvatī occurred in maitra Muhūrta when the moon contacted with Uttarāphālgunī. Here with Maitra Muhurta the third Muhurta of the day is meant. Likewise in Mahābhārata too, the same situation has been referred to. This has been mentioned there is in the context of a journey of Śrī Kṛṣṇa, when there is Maitra Muhurta having conjuction in the Revati Nakṣatra.

But the Nīlakaṇṭha has interpreted it as follows: Arjuna was born in Pūrvāphālguni Nakṣatra and the moment of the journey was governed by Revatī Nakṣatra. Thus, the Revati is the seventeenth star from Pūrvāphālgunī, the birth star of Arjuna. There remains eight when the number seventeen is divided by nine. So in the order of Janma the eighth Tārā is called Maitra. It means that for Arjuna there was maitra Tārā on that day which has become auspicious due to its relation with Revati. In this way the messenger's journey has become auspicious on account of favourable combination of master's stars. But the Nīlakaṇṭha's interpretation is rather ambiguous and far-fetched. It says that Maitra Muhūrta was coexistent with Revati Nakṣatra. Considering the instances referred to above it can safely be asserted that the desription of Vāmana Purāṇa in this connection is defective. There, too, in Maitra Muhurta the combination of the Moon with Uttara Phālgunī Nakṣatra would have been meant.

Similar statements exist here and there is astrological works. But in Vāmana Purāṇa some portion of a chapter is reserved for this subject where we get comprehensive idea of injunctions and prohibitions.

ŚAKUNAS (OMENS)

Śakunas are exhaustibly dealt with in the Saṁhitā texts of astrology. In Purāṇas and *Kāvyas* also they are found mentioned. The sight of a certain animal or bird at start of one's journey may be a good or bad omen. Here we discuss some of the Śakunas occurring in the Vāmana Purāṇa and also is some of the Astrological texts for a comparative study.

In the Vāmana Purāṇa while dealing with Sadācāra we are advised to see and touch certain auspicious things, at the start of our journey. Performance of Homa is held to be auspicious at the outset of a journey. Likewise, the sight and touching of auspicious objects like Dūrvā grass, curd, ghee, pot full of water, a cow with a calf, a bull, gold clay, cowdung, svastika cross, raw-rice, fried rice (Lājā), honey, a Brāhmaṇa, a girl, while flowers, fire, sandal, the rays of the Sun, the Peepal tree.

In astrological works also the seeing and touching of many things are held auspicious. In the two ślokas, similar to those of the Vāmana Purāṇa, the omens are mentioned thus:

"Horse and white objects are auspicious for a traveller going towards east. Dead body and flesh are auspicious on a journey towards south. A virgin and curd are auspicious for a westward journey. The presence of a Brāhmaṇa and gentleman brings forth good while going towards north. Seeing a Brāhmaṇa in the north, while going on a journey becomes a source of obtaining curd, rice and fried rice. Moreover, it ensures getting money and undisturbed return of the caravan afterwards."

In the Vāmana Purāṇa while referring to the war between Śaṅkara and Andhaka the auspicious effects of seeing some birds and animals are described. Śaṅkara perceived a series of auspicious omens, foretelling his sure victory, at the start of his march against Andhaka. As she-jackal howling going before him on his left side and a group of flesh eater birds and animals desiring to taste flesh and blood joyfully accompanied him."

In astrology it is mentioned that the presence of howling she-jackal on one's left side and going in front predicts and death of the ruler of that quarter.

The accompanying of joyful flesh eaters indicates the death of inhabitants belonging to the direction where to the march is intended. Further it is said that at that time a silent parrot (Hārīta) was flying to the opposite direction.

The Jackal and Harita (a kind of pigeon) are powerful in the south. But here the silent Harita going to the opposite direction indicates the defeat of his enemies, because it was a good omen for Saṅkara.

Throbbing of limbs forms a part of omens. Divergence of consequences is marked by virtue of the throbbing of different limbs. Here the throbbing of right limbs of Saṅkara is described at the movement when he was girding loins for struggle. According to astrology the throbbing of right limbs is one's body forecast auspicious result. Accordingly Andhaka was killed and Saṅkara became victorious.

SĀMAUDRIKA

Once the daughter of the Sun, Tapatī said to Sage Vasiṣṭha "O Brāhman, I have thoroughly known the prince seen in the forest on account of the features of his body (Lakṣaṇas). Then she relates the features tallying with those given in the Sāmudrika-śāstra. Here they are given for comparison with the Sāmudrika-śāstra.

Tapatī said; "There are marks of club, wheel, sword on the foot of that prince; His thighs and shanks are like the trunk of an elephant.' These features indicate the kinghood for a human being. Varāha says in this context:

"Human beings having a few hair on round thighs, resembling the trunk of an elephant and uniform knees on both sides attain kinghood and those having thighs like a dog or jackal remain poor."

The Prince Saṁvaraṇa had a lion-like waist, Varāhamihira says:

"A human being having waist like that of a lion becomes a king, but one having waist like a monkey or a young elephant never get wealth."

Tapatī further tells that the prince Saṁvaraṇa has three folds of skin (Valī).

Here the mention of three folds of skin (Trivalī) though not concerned with indication of kinghood, indicates the good quality of a learned man. Yarāha says:

"A man with one fold of skin (Valī) dies of weapon attack, with two folds of skin is fond of women, with three folds of skin is reputed scholar and with four fold of skin has many sons. But a man having no fold on skin at all becomes a king."

The prince's neck was like a conch. Varāha interprets, it, "A man with a conch-shaped neck becomes a king and one having a long neck is a glutton."

In the Vāmana Purāṇa it is said that the prince had long and muscular arms. According to the Sāmudrika Śāstra, "men who have left-hand-twist in arms or whose arms are very long or who have fully stretched arms are king."

To prince had marks of lotus in his hands. According to Sāmudrika" A man who has mark of Śrīvatsa or lotus or Vajra or cāmara, performs yajñas (Sacrifices) daily and accumulates huge wealth."

Saṁvaraṇa had an umbrella-like head. According to Varāha its significance is: with a round head one owns too many cows and with an umbrella-shaped head one becomes a king."

Saṁvaraṇa had blue and curly hair, ears full of flesh and a symmetrical nose. Astrology tells us:

"A man who has single growth of smooth black and curly hair with unbroken ends and which are not very thick, enjoys happiness or becomes a king."

Similarly about the ears it is remarked.

"Men with fleshless ears die of an evil deed, with flat ears enjoy material welfare, with small ears are miser, with raised ears (Śaṅkuśravaṇa) are lords of armies, with hairy ears have long life, and with large ears are wealthy, with ears full of veins are cruel, with hanging fleshy ears are happy."

About nose it is said, "A man with pointed curved nose is wealthy, with right turned nose is a glutton and cruel and the man having plain small holed beautiful nostrils becomes lucky."

The prince had fingers and toes which were long and had beautiful joints. Their significance is clear from the following astrological assertions:

"If fingers and toes are long a man a long life, if they have twisted skin, he is fortunate, if they are thin he is wise and if they are flat he serves others."

Thereafter Tapatī pointed out the special features of the body of Saṁvaraṇa. He had six raised limbs, three deep organs, three long parts, five organs bearing red colour, four limbs of dark blue and three bent. His two organs were white-coloured and four limbs were full of fragrance. In his body the mark of lotus was discernible on ten points.

Bṛhat-Saṁhitā has described the nature of features of a great man. It says, "If six limbs-chest abdomen, nails, nose, mouth and thyroid are raised, navel, sound and nature sublime, arms and testicles hanging, eye-ends, feet, hands, throat, lower lip, tongue and nails are red, a man is great."

In this context Bhattotpala, a commentator of Bṛhat-Saṁhitā quotes Garga.

"I hands, feet, mouth, eyes, chest and nails are red and man is a lord of men." If cornea, eye brows, beards, and hair are black, eyes except cornea teeth white, tongue, lips, palate,

face, mouth, eyes, chest, nails, hands and feet are lotus coloured then the man becomes great.

DESCRIPTION OF THE NAKṢATRA PURUṢA

An ugly and well versed Brāhmaṇa from Śākala country, rejected by his beautiful wife, worshipped the Nakṣatra Puruṣa, on the bank of Irāvatī. Here we find the description of Nakṣatra-purusa in the following way.

Lord Viṣṇu has Mūla Nakṣatra for his feet, Rohiṇī his two shanks, Aśvanī Nakṣatra his two knees, Pūrvāṣāḍhā and Uttar-āṣāḍhā, his two thighs, Pūrvāphālgunī and Uttarāphālgunī his two private parts. Kṛttikā his waist, Pūrvā and Uttarābhādrapadā his two sides, Revati his stomach (Kukṣi), Anurādhā his heard, Dhaniṣṭhā his back, Viśākhā his two arms, Hasta his two hands, Punarvasu his fingers, Āśleṣā his nails, Jyeṣṭā his neck, Śravaṇa his two ears, Puṣya his mouth, Svātī his teeth, Śatabhiṣa is his two chins (Hanu) Maghā his nose. Mṛgaśīrśa his eyes. Citrā his forehead, Bharaṇī his head and Ārdrā is his hair.

In the Bṛhatsaṁhita also there is a similar description on Nakṣatra Puruṣa. In the Vāmana Purāṇa, Śatabhiṣa is accounted as the two chins of Viṣṇnu whereas in Bṛhatsaṁhitā it has been conceived as his smile.

As in the case of Kālapuruṣa the signs on the limbs of the Nakṣatra Puruṣa are mentioned in some works of astrology as having astrological significance.

On comparing the astrogical elements found in Vām. P. with those occurring in astrological works it becomes manifest that he related portions have been directly taken from the works of Varāha Mihira. For example, the portion related to Jātaka *i.e.* decription of Kālapuruṣa and Rāśis, etc. are found in Bṛhajjātaka, Bṛhatpārāśara Horā etc. and those related to Saṁhitā (Throbing of limbs, and omens etc.) exist like-wise in Bṛhat Saṁhitā.

Somewhere minor differnces exist, no doubt. For example, in Vāmana Purāṇa the description of the movement of Rāśis and their location differs from the description of astrological works wherein any variation in this regard scarcely exists.

THE AŚVAMEDHA

While, I was groping in the dark for a clue to the solution of the problem of the origin of the Purāṇa literature, my searching eyes chanced to notice some peculiarity in the following verse of the *Atharva-veda*:

ऋचः सामानि च्छन्दांसि पुराणं यजुषा सह।
उच्छिष्टपज्जज्ञिरे सर्वे दिवि देवा दिविश्रितः।।

(*Atharva-veda* xi. 7.24).

"The verses (of the *Ṛig-veda*) the songs (of the *Sāma-veda*), the metres, (and) *the Purāṇa with the sacrificial text (of the Yajur-veda*) originated from the residue (of the Sacrifice), (as also) all the heaven-resorting gods in heaven."

In this verse we observed that in tracing their origin from the residue of the Vedic Sacrifice the Ṛk verses, etc. were mentioned separately, whereas, the 'Purāṇa' was associated with the 'Yajus'. This seemed to me highly significant, and I began my search, with the result that I have now been fully convinced that the Purāṇa Pañca-lakṣaṇa and the *Mahābhārata* owe their origin to the Aśvamedha sacrifice, and especially to its Pāriplava Ākhyānas.

From the description of the Aśvamedha, as given in the different Vedic works, especially the *Śatapatha-brāhmaṇa*, *Āśvalāyana-śrauta-sūtra* and *Śāṅkhāyana-śrauta-sūtra*, we learn that throughout the whole year during which the sacrificial horse was allowed to roam under the protection of armed guards, the Adhvaryu offered, for the safe movements of the animals by day, three Iṣṭis daily to god Savitṛ, one in the morning, another at mid-day, and the third in the afternoon; and in the evening (*i.e.* nightfall) he performed four Dhṛti Homas for the safe sheltering of the horse at night. These Iṣṭis and Dhṛti Homas were generally begun from the day following that on which the horse was let loose, but according to the *Śatapatha-brāhmaṇa* and the *Kātyāyana-śrauta-sūtra* these sacrifices were to be commenced from the very day on which the horse was set free. During the performance of the morning Iṣṭi, or of all the three Iṣṭis, as the *Śatapatha-brāhmaṇa* and the *Kātyāyana-śrauta-sūtra* say, a Brāhmaṇa lute-player (*vīṇāgāthī*) sang to his lute three songs, called Gāthās, in which the sacrificer was praised with the mention of the sacrifices he performed, the donations he made to Brahmins, the various kinds of food he had prepared from them, and similar other activities with which he sought to please them. In the evening also, while the Dhṛti Homas were in progress, a Rājanya (*i.e.* Kṣatriya) lute-player (*vīṇāgāthī*) sang to his lute three songs, called Gāthās, in which he praised the royal sacrificer with the mention of his heroic exploits, *viz.*, the wars he waged, the battles he won, the conquests he made, and so on. As to the origin of these Gāthās we are told in the *Śatapatha-brāhmaṇa* and the *Kātyāyana-śrauta-sūtra* that they were composed by the lute-players themselves. It should be mentioned here that a Gāthā did not in all cases consist of a single verse. The occasional mention of a group of verses as 'a Gāthā' in early sources and the nature of the contents of the Gāthās to be sung by the Brahmin and the Kṣatriya lute-player, indicate that these Gāthās did not in all cases consist of single verses. It is also not possible that the same Gāthās were repeated every day, for such repetition would mar the charm and interest of the function.

Daily, after the third Isti had been performed, the four officiating priests (*viz.*, Hotṛ, Brahmān, Udgātṛ and Adhvaryu), the king (with his sons and ministers), bands of lute-players (*vīṇā-gaṇaginaḥ* or *viṇāgaṇakinaḥ*), and other people took their respective seats near the Fire-altar, and the Hotṛ, being called upon by the Adhvaryu, narrated the Pāriplava Ākhyānas, which were so called for their revolving nature. Each cycle of these Ākhyānas consisted of ten discourses on ten different topics and recurred after every ten days in the same order as in the first. Thus, during the whole year of the horse's absence, there were thirty-six cycles in all, and thirty-six days were devoted to each of the ten topics forming a cycle. According to the *Śatapatha-brāhmaṇa*, *Āśvalāyana-śrauta-sūtra* and *Śāṅkhāyana-śrauta-sūtra*, the topics, on which the Hotṛ spoke on this occasion, and the Vedas, from which the recited extracts or narrated stories in course of his speeches or at the ends of these, were as follows:

Day of discourse	Subjects spoken on	Veda (from which citations were made or stories were narrated).
First day –	King Manu Vaivasvata and his people, the human beings.	*Ṛig-veda.*
Second day –	King Yama Vaivasvata and his subjects, the *Pitṛs.*	*Yujur-veda.*
Third day –	King Varuṇa Āditya and his people,	Veda of the Atharvans (called *Atharva-*

	the *Gandharvas.*	*veda* in the *Śānkhāyana-śrauta-sūtra*).
Fourth day –	King Soma Vaiṣṇava and his subjects, the Apsarases.	Veda of the Aṅgirases (called *Āṅgiras Veda* in the two Srautasūtras).
Fifth day –	King Arbuda Kādraveya and his subjects, the Snakes.	Veda, *viz.*, Serpent-lore (Sarpavidyā or Viṣa vidyā according to the *Asvaiayana-śrauta-sūtra*).
Sixth day –	King Kuvera Vaiśravaṇa and his subjects, the *Rakṣases.*	Veda, *viz.*, *Deva-janavidyā* (or Piśācavid according to the *Āśvalāyana-śrauta-sūtra*, or Rakṣovidyā according to the *Śāṅkhāyana-śrauta sūtra*).
Seventh day –	King Asita Dhānva (or Asita Dhānvana according to the *Śāṅkhāyana-śrauta-sūtra*) and his subjects, the *Asuras.*	Veda, *viz.*, Māyā (or Asuravidyā according to the Srauta-sūtras).
Eighth day –	King Matsya Sāṁmada and his people, the waterdwellers (*i.e.* the – fishes and the fishermen).	Veda, *viz.*, 'Itihāsa' (or 'Itihāsaveda' according to the *Śāṅkhāyana-śrauta-sūtra*, or 'Purāṇavidyā according to the *Āśvalāyana-śrauta-sūtra*).
Ninth day –	King Tārkṣya Vaipaśyata according to the *Āśvalāyana-śrauta-sūtra*) and his subjects, the birds.	Veda, *viz.*, 'Purāṇa' (or 'Purāṇa-veda' according to the *Śāṅkhāyana-śrauta-sūtra*, or 'Itihāsa' according to the *Āśvalāyana-śrauta-sūtra*).
Tenth day –	King Dharma Indra and his subjects, the gods.	*Sama-veda.*

There are indications in the *Śatapatha-brahaman* and the Srauta-sūtras that the Hotṛ did not finish his duty merely by reciting extracts from the relevant Vedas but took sufficient liberty in narrating the legends at length and also in citing Gāthās wherever necessary, as he did in narrating the Śunaḥśepa legend during the Rājasūya sacrifice. He also narrated, on every occasion, stories of ancient kings, who ruled over the relevant sections of creation represented there, and gave instructions, with accounts of the groups or sections of creation represented. The importance and interest of the function demanded that in discharging his duty he would take care to avoid repetition to the greatest possible extent.

Every day, after the Hotṛ had finished his speech, all the lute-players, present there in bands, sang to their lutes in a chorus the praise of their royal sacrificer as well as of the righteous kings of old who ruled over the different sections of creation represented there, and in so doing they raised their king over the latter. These lute-players also sang about gods and raised the royal sacrificer to their level during the ceremony of Dīkṣā which was performed after the return of the horse.

Although nothing has been said anywhere about the sections of population from which the lute-players attending the Pāriplava came, there is little scope for doubt about the fact that some of them were Brahmins and some Rājanyas. The Gṛhya-sūtras show that the members of these two sections of the Aryan population sometimes became professional lute-players and attended social functions such as the Sīmantonnayana (partition of a pregnant wife's hair by the husband) during which they were required to sing songs about some heroic king or King Soma or both.

From the above accounts of the nature of the speeches of the Hotṛ and of that of the songs of the lute-players it is evident that they practically cover all the contents of the early Purāṇa Pañca-lakṣaṇa, as an extant representative of which we may take the *Vāyu-purāṇa*. As to the inclusion of the accounts of creation and re-creation in a Purāṇa Pañca-lakṣaṇa it may be said that they were very natural and relevant, because god Prajāpati, who is identified with the Aśvamedha and said to have created beings by becoming a horse and who later on came to be known as Brahmā, has been said in the Brāhmaṇas and the Srauta-sūtras to be the source of all creation.

We have already seen that the duty of the Hotṛ in the Pāriplava was not easy one. He had not only to narrate tales and legends about Manu, Yama and many other kings belonging to each of the different tribes and rarces and sections of creation but also to give accounts of these tribes, etc. with relevant instructions, and to recite Gāthās in course of his speeches. So, it is very natural that, for helping his memory, a Purāṇa Pañca-lakṣaṇa would be composed with all the materials necessary for him on this occasion as well as on others. From the widely popular tradition of Vyāsa's authorship of the original Purāṇa it appears that such a work was actually composed, through perhaps much later, by Vyāsa, who as the *Vāyu, Brahmāṇḍa* and *Viṣṇu-purāṇa* say, composed his 'Purāṇa-samhita' by means of the Ākhyānas (tales, legends), Upākhyānas (subsidiary stories), Gāthās (songs) and Kalpajoktis (sayings of different ages) current in his days. From the Saṁhitās of the *Yajur-veda* we learn that from an early period the Brahmins had begun to be conscious of their position, so much so that they distinguished themselves from the rest of the population and claimed to be the subjects of King Soma and not of any Kṣatriya ruler. This pride must have impelled the Hotṛ priest to cease from praising Kṣatriyas, and the result was that the Pāriplava, as a constituent rite of the Aśvamedha, became obsolete in the post-Sutra period, and the original Purāṇa Pañca-lakṣaṇa, compiled for his use, passed into the hands of the Brahmin and Kṣatriya lute-players, with the extinction of the Pāriplava these lute-players became dissociated from the Aśvamedha and in course of time turned into popular bards singing mainly the praise of kings on different occasions through the Purāṇa. The Brahmin lute-players got mixed up socially and professionally with their Kṣatriya colleagues, and both together gave rise to a new *class* called Sūta. These Sūtas, again, had social relation with other bards (called Sūtas) of lower status and came to be degraded from their original position of respect and looked upon as members of a Partiloma caste originating from the Kṣatriya father and the Brahmin mother. However, it is the above process of transference of the Purāṇa which seems to be referred to in the tradition, recorded in the extant Purāṇas, that after composing the original 'Purāṇa-samhita' Vyāsa taught it to his disciple Sūta Romaharṣaṇa.

The connection of the Aśvamedha sacrifice with the Purāṇa Pañca-lakṣaṇa and the *Mahābhārata* as the source of their origin, was not unknown in ancient India. This is indicated chiefly by the statements, recorded in these works, about the origin of the Purāṇic Sūta. For instance, some of the Purāṇic works (especially the *Vāyu, Viṣṇu, Kūrma, Brahmā, Brahmāṇḍa, Padma, Skanda, Śiva*, and the genuine *Āgneya* as well as the *Hari-vaṁśa* and the *Viṣṇu-dharmottara* state that during a sacrifice called as 'Paitāmaha Yajña,' 'Svāyambhuva Yajña' or 'Brahmā's Pauṣkara *Yajña* in different sources, Sūta, the narrator of the Purāṇas, was born

after the Soma juice had been extracted on a day of Soma-pressing. According to the great majority of these sources this sacrifice was instituted during the reign of king *Pṛthu,* the first king son of Veṇa; and the *Vāyu-purāṇa, Brahmāṇḍa-purāṇa, Kūma-purāṇa, Padma-purāṇa* and *Viṣṇu-dharmottara* state that it was performed by Pṛthu himself. The original *Agneya-purāṇa* (*alias Vahnipurana*) calls the 'Purāṇavit' or 'Paurāṇika' Sūta a 'dvija', describes him as 'the speaker of the Vedas and other Sastras, and distinguishes him from the othere Sūta who, though born after the 'Purāṇavit' Sūta from the same sacrifice, was engaged by the sages to eulogise king Pṛthu. In the Bhūmi-khaṇḍa of the *Padma-purāṇa* also the Paurāṇika Sūta has been said to be entitled to perform Agnihotra rites and to use Vedic Mantras in sacrifices. The *Vāyu* and the *Padma-purāṇa,* on the other hand, state that the Sūta, born from the Paitāmaha Yajña, was not found to be entitled to study the Veda. These two Purāṇas as well as the *Brahmāṇḍa* distinguish this Sūta from that born of a Kṣatriya father and a Brahmin mother and explains 'the change in his caste' (*varṇavaikṛtam*) thus: During the Paitāmaha Yajña the sacrificial oblation, meant for Bṛhaspati, somehow got mixed up with that intended for Indra. Through mistake this mixed oblation was offered in fire for the latter god. From this offering the Paurāṇika Sūta was born, and there arose in the rituals an occasion for atonement. 'As the sacrificial oblation, meant for the preceptor (Bṛhaspati), was mixed up with that for the disciple (Indra) and was (thus) subordinated, there occurred a change in the Sūta's caste due to the reversal of the inferior and the superior (oblation).

The above statements of the *Vāyu, Brahmāṇḍa* and *Padma-purāṇa* regarding the origin of the Paurāṇika Sūta may, at first sight, appear to be fanciful and meaningless, but we shall see below that they are perfectly consistent and full of significance and throw a flood of light on the problem of origin of the Paurāṇika Sūta and thereby on those of the Purāṇa Pañca-lakṣaṇa and the *Mahābhārata.*

A perusal of the Vedic works as well as of the *Mahābhārata, Rāmāyaṇa, Manusmṛti* and the Purāṇas shows that the Vedic god Prajāpati, who was regarded as the father of creation and as Svayambhū, came later to be identified with god Brahmā, the creator. As the nine mind-born sons of this god (Brahmā) were entrusted by their father with the work of creation, they came to be known as 'nine Brahmās' (*nava Brahmāṇaḥ*), and consequently the original Brahmā was called 'Pitāmaha' (grandfather) in relation to the created beings. Now, in the Vedic works we are told that Prajāpati produced the Aśvamedha, and that after creating the sacrifices he assigned them to the gods but kept the Aśvamedha for himself. So, there is little scope for doubt that it was the Aśvamedha which, being thus a Prājāpatya Yajña, was meant by the names 'Paitāmaha Yajña', Svāyambhuva Yajña' and 'Brahmā's Pauṣkara Yajña', all these expressions being used to mean the sacrifice which originated from, or belonged to, Pitāmaha, also known as Svayaṁbhū and Brahmā. The connection of 'Brahmā's sacrifice' with Puṣkara was due either to a tradition that Pṛthu performed his Aśvamedha sacrifice at Puṣkara or to the prominence of Puṣkara as a holy place sacred to Brahmā.

The above identification of the Aśvamedha with the Paitāmaha Yajña (which is the same as the 'Svāyaṁbhuva Yajña' and 'Brahmā's Pauṣkara Yajña') finds strong support in a statement of the *Viṣṇu-dharmottara,* an early work in which 'the ancient Paitāmaha Yajña', which was instituted by Pṛthu and from which the Paurāṇika Sūta spang up, has been called 'Hayamedha'.

The description of the Aśvamedha, as given in the Vedic works, shows that although the costly preliminaries of this great sacrifice require more than a year, its actual performance extended only over three days of Soma-pressing (*sutyāha*). During the first of these three days, as the *Śatapatha-brāhmaṇa* tells us, a number of deities (including Indra and Bṛhaspati) were gratified *with offerings made in the proper order*, and any disturbance in this order would create sin and call for atonement. So, the mistake, mentioned in the *Vāyu, Brahmāṇḍa* and *Padma-purāṇa*, with regard to the offering made to Indra, refers to the above mentioned Homas of the first Soma-day of the Aśvamedha. As in the Vedic works Bṛhaspati has been said to be the holy power (Brahma) as well as the Purohita and the priest (Brahma) of the gods (and therefore a Brahmin) and Indra to be the royal power (kṣattra, and therefore a Kṣatriya), the atonable mistake, *viz.*, the mixing up of the sacrificial oblations meant for Bṛhaspati (a Brahmin) and Indra (a Kṣatriya) and the offering of this mixed oblation to the later, has been made responsible for giving birth to, and affecting the caste of, the Pauranika Sua, who is thus made up of a degraded Brahmin and an elevated Kṣatriya. This is a clear and unmistakable reference to the fact that by following the profession of eulogising Kṣatriyas the Brahmin lute-players degraded themselves from their superior position and formed with their Kṣatriya colleagues a separate class in which there was no difference in duty between the Brahmins and the Kṣatriyas. We have already seen that during the performance of the daily Iṣṭis and the Dhṛti Homas the Brahmin and the Kṣatriya lute-players were required to sing songs about the royal sacrificer's liberality to Brahmins and his heroic exploits respectively. So, by mutually sharing their duties the Kṣatriya lute-players seemed to elevate themselves to a higher position, but the Brahmin lute-players degraded themselves all the more. It is for this reason that the *Vāyu, Brahmāṇḍa* and *Padma-purāṇa* say that the caste of the Pauranika Sūta was affected 'due to the reversal of the inferior and the superior (oblation)' (*adharottaracāreṇa*). The way in which the class of the Pauranika Sūtas grew up, and the profession they followed, could not earn for them much respect in society. Like atonable acts, they were looked down upon and considered as unfits for studying the Vedas. Yet, for their origin from a common profession, they were considered as distinct from and higher than those Sūtas who were born of marriages in the reverse order of castes between Kṣatriya males and Brahmin females.

It is to be noted in this connection that although both the Brahmin and the Kṣatriya lute-players began to play their parts in the Aśvamedha more than a year before the time of the actual performance of this sacrifice, the *Vāyu, Brahmāṇḍa* and *Padma-purāṇa* say that the Purāṇic Sūta was born on one of the three days of Soma-pressing (when there was no necessity of these lute-players). This statement of the Purāṇas, though appearing to be inconsistent with the actual state of things, is certainly not without a meaning. It suggests that the Sūta, as a distinct class or caste, grew afterwards from the lute-players of the Aśvamedha sacrifice.

From what has been said above it is evident that the origin of the Pauranika Sūta from the Brahmin and the Kṣatriya lute-players of the Aśvamedha was widely known in ancient India. The way in which this Sūta has been connected with the sacrifice shows that the Purāṇa Pañca-lakṣaṇa also, which, as the extent Purāṇas show, cosisted practically of materials used by him as well as by the Hotṛ priest in the Aśvamedha, must have originated from the same source. The vital connection of this literature and the *Mahābhārata* with the Aśvamedha is also indicated

by their frequent mention and praise of the Rājasūya and Aśvamedha ceremonies, especially the latter, as well as by the great prominence given in these works to kings and their genealogies and activities. In his commentary on *Chāndogya-upaniṣad*, iii. 4.1-2 Śaṅkarāchārya says that the employment of the Itihāsa and the Purāṇa as a part of the ceremony during the Pāriplava nights became established by practice. Following Saṅkara, Ānandagiri also makes the same statement with regard to the use of the Itihāsa and the Purāṇa.

We have already seen from the Satapata-brāhmaṇa and the *Samkhayana-śrauta-sūtra* that on the eight day of the Pāriplava the Hotṛ priest spoke on king Matsya Sāṁmada and his people, the water-dwellers, *viz.*, the fishes and the fishermen, and narrated some 'Itihāsa (tale or legend), and on the ninth day he spoke on king Tārkṣya Vaipaśyata and his subjects, the birds, with the narration of a 'Purāṇa' (ancient tale). We have also noted the variations made in the *Āśvalāyana-śrauta-sūtra* with regard to the name of the king of the birds and to the narration of stories from the Itihāsa and the Purāṇa. From these three works we learn that the words 'इतिहास' and 'पुराण' were used in them to mean certain kinds of stories or, at best collections of these and not any works of the types of the Purāṇa Pañca-lakṣaṇa and the *Mahābhārata*, and that the Purāṇa Pañca-lakṣaṇa owed its origin and form to all the topics constituting the Pāriplava, whereas the *Mahābhārata* was based only on the topics of the eight day which related to the king of fishermen. As a matter of fact, the story of the extant *Mahābhārata* actually begins with that of Satyavatī, daughter of the king of the Dāśas (fishermen) and seems originally to have been meant for glorifying the Dāśa-rāja as well as his people by showing how a Dāśa princes became the mother of a great sage named Kṛṣṇa Dvaipāyana or Vyāsa as well as of the famous royal family of Hastināpura. It is to be noted that in the *Śatapatha-brāhmaṇa* and the *Śāṅkhāyana-śrauta-sūtra* the world 'इतिहास' has been used to mean the accounts and stories of fishermen and their king and the Veda of Itihāsa has been associated with these accounts and stories.

It is, however, not our intention to say that all the constituents of the Purāṇa Pañca-lakṣaṇa and the *Mahābhārata* derived their origin from the Aśvamedha sacrifice. There are evidences to show that from long before the period of inclusion of the Pāriplava in the Vedic works there were bards who were good genealogists and earned their livelihood by singing the praise of gods, kings and others. As a matter of fact, the existence of these bards saved the ancient traditions from dying out and made it possible for the Hotṛ priest and he lute-players to play their respective parts successfully. During the Aśvamedha these ancient traditions were brought together, systematised, developed, and not rarely recorded afresh, and in these respects this great sacrifice can be said to be the source of orgin of the Purāṇa Pañca-lakṣaṇa and the *Mahābhārata*.

ASVASENA

A serpent which lived in the forest of Khāṇḍava. This was the son of Takṣaka and he tried his best to escape from the fire that burnt the forest.

Once when Arjuna and Kṛṣṇa were sitting on the banks of the river Yamunā, Agni approached them and requested them to help him burn the forest of Khāṇḍava (see under Khāṇḍavadāha). They agreed to help him and Agni started burning the forest. Indra poured rains over the fire; Arjuna created a canopy of arrows and prevented the rains from falling

down. Aśvasena, son of Takṣaka tried to escape from the fire but Arjuna obstructed his way by arrows. Then Aśvasena's mother swallowed him and kept him in her stomach. Arjuna cut off her head. Seeing this Indra sent a cyclone to smash the canopy of arrows and Arjuna fell fainting. Taking the opportunity Aśvasena escaped When Arjuna woke up from his unconscious state he found Aśvasena missing. Then Arjuna cursed him thus: "Let not you get refuge anywhere." Aśvasena kept his grudge against Arjuna till the end. In the great battle Arjuna and Karṇa met for a fight and when Karṇa sent his Nāgāstra (serpent missile) against Arjuna, Aśvasena did himself in that missile and burnt the beautiful headwear of Arjuna. But Karṇa did not like this foul play and refused to accept him when he came back. Enraged at this serpent attacked Arjuna directly and was killed. Before his death he got acquainted with Kṛṣṇa.

AŚVATTHĀMĀ

The semen of Bharadvāja Ṛṣi fell into the hollow of a bamboo and from there was born Droṇa. As per the instructions of his father Droṇa married Kṛpī, daughter of the sage, Śaradvata. The good-natured Kṛpī, daughter of the sage, Śaradvata. The good-natured Kṛpī gave birth to Asvatthāmā. (See under Droṇa for genealogy). (Chapter 130, Ādi Parva, M.B.)

The moment he was born he made a loud hoot like Uccaiśravas and the sound resembled the braying of a horse. Immediately a voice from heaven said that the boy should be named Aśvattāmā. The boy was, therefore, named so. (Ślokas 48 and 49, Chapter 130, M.B.).

Aśvatthāmā took his lesson in archery from his father Drona. At that time Drona got new lessons from Paraśurāma and they were also imparted to Drona's disciples. When Drona became the preceptor of the Kauravas and Pāṇḍavas Asvatthama also went with him. (Ślokas 52 to 64, Chapter 130, Ādi Parva, M. B.).

Drona was very affectionate to his son and wanted to teach him something special in archery. So he used to instruct him during the time the other disciples went to fetch water for the Āśrama. Arjuna came to know of this and he, there after, started bringing his quota of water quickly enough to join the special class of Drona. Thus Arjuna and Asvatthama learned a lot more than the others in the military art. (Ślokas 17-19, Chapter 132, Ādi Parva, M. B.).

In Sabhā Parva we find Asvatthama participating in the Rājasūrya of Yudhiṣṭhira. After that we meet him only at the Kurukṣetra war. Fighting on the side of the Kauravas he played a very important role in that war. He killed many veteran warriors and kings including the following: Nila, Añjanaparvā, Suratha, Śatruñjaya, Balānīka, Jayānika, Jayāśva, Srutāśva, Hemamālī, Vṛṣadhara, Candrasena, the ten sons of Kuntibhoja, Sudarśana, Vṛddhakṣetra, Cedirāja, Malayadhvaja and Suratha. He defeated many including Sikhandi, Abhimanyu, Virāṭa, Sātyaki and Vindhya. By using Āgneyāstra (the arrow of fire) he made Kṛṣṇa and Arjuna fall fainting in the battlefield. He commanded the Kaurava army once. He killed many Pāñcālas and Somakas while they were sleeping. In Chapter 139 of Drona Parva we read about Arjuna defeating Asvatthama in a single combat one day.

Dhṛṣṭadyumna, son of King Pancala, killed Drona. When Asvatthama heard of his father's death his rage knew no bound. He immediately went to the heard of the military camp of the Pāṇḍavas, Kṛpa and Sātvata following him. There at the gate of the camp he beheld a ghostly

apparition. It is described in the Bhāṣā Bhārata as follows: He saw a huge figure standing at the door with a body blazing like the Sun and the Moon. Bathed in blood and watering a tiger's skin in the loins the figure wore a snake as his sacred threat and covered his upper body with a deer-skin. There were innumerable hands for this ghost and in each hand adorned with snake-bangles he held a deadly weapon. With crooked teeth and a ghastly face the goblin gave a shiver to those who saw him. Flames bursting forth from his eyes, ears, nose and mouth he barred the way of Asvatthama. Undaunted the son of Drona showered divine arrows on the figure. But the ghost by his supreme powers absorbed the arrows to his body the moment they touched him. In despair Aśvatthāmā meditated on Śiva and the latter appearing before him in person gave him a divine dagger. With that he entered the bed-chamber of Dhṛṣṭadyumna, woke him up by striking him with his foot, caught hold of him by the hair on his head and killed him.

The anger of Asvatthama did not abate even after killing Dhrstadyumna, the butcher of his father. With a view to destroying the whole Pandava dynasty he sent against the Pāṇḍavas the all-powerful Brahmāśirāstra (a missile charged had given the same type of missile to Arjuna also and so he sent forth his to meet the other. It created such a great explosion that all the elders on both the sides joined together and requested them to withdraw the missiles. Arjuna demanded the jewel on Asvattama's head to withdraw his missile. But Aśvatthāmā refused to part with it. He said, "This jewel of mine is more valuable than all the wealth of both Pāṇḍavas and Kauravas put together. If you wear this you need not be afraid of your enemies, disease, hunger and thirst. No harm will come to you from Yakṣas, Nāgas or thieves. I will never part with such a jewel". After great persuasion Aśvatthāmā surrendered his jewel but without withdrawing the missile directed it towards the womb of Uttarā who was bearing a child then. We are reminded of an incident which happened when the Pāṇḍavas were residing in Upaplāvya; a poor Brahmin looking at Uttarā said, "When the Kauravas will be weakening in power a child will be born to you. The boy will have to bear a test even while in the womb and so you must name the child Parīkṣit (One who has been tested)".

When the powerful missile was flying straight towards Uttarā's womb Śrī Kṛṣṇa said, "Even though the child in the womb will die of this arrow it will be reborn. Oh, Aśvatthāmā, you will be denounced by all as a sinner for killing this unborn babe. To suffer for this evil deed you roam about in the earth for three thousand years. Nobody will associate with you; you will be shunned by society. You will be tormented by all diseases on earth. But the babe while you have now killed will be a famous scholar and brave king. He will rule this country for sixty years. He will known as the next Kururāja. Look, I am giving life to the babe you have killed". Vyāsa supported Kṛṣṇa, and Asvathama repenting on his hasty action gave the jewel to the Pāṇḍavas and left for the forest with Vyasa.

The Mahābhārata has used the following names also for Asvatthama. Ācāryanandana, Ācāryaputra, Ācāryasuta, Ācāryatanaya, Ācārya-sattama, Drauṇi, Drauṇāyani, Droṇaputra, Droṇasūnu, Guruputra, Gurusuta and Bhāratācāryaputra.

AŚVINĪKUMĀRA (S) (AŚVINĪDEVAS)

Satya and Dasra, the two sons of Sūrya (The Sun) are called Aśvinīkumāras. They are

also known as Asvins, and Asvindevas. These two are the physicians of the Devas.

Descending from Viṣṇu in order are: Brahmā, Marīci, Kaśyapa, Vivasvān (the Sun), Aśvinīkumāras.

The Viṣṇu Purāṇa describes the birth thus: "Saṁjñā, daughter of Viśvakarmā, was the wife of Sūrya. She got three children: Manu, Yama and Yamī. Once finding the effulgence of Sūrya unbearable she engaged Chāyā to look after Sūrya and left for the forests to do penance there. Sūrya took Chāyā to be Samjna and got three children of her: Śanaiścara, (another) Manu and Tapati. Once Chāyā got angry and cursed Yama. It was then that Sūrya and Yama came to know that she was not Samjna, getting more details from Chaya, Sūrya found out by his Jñānadṛṣṭi (a power of sight developed by Yoga by which one could see things far beyond the limits of his vision) that Samjna was practising austerities taking the form of a mare. Then Sūrya went to her disguised as a horse and with here co-operation produced three children of which the first two became known as Aśvinīkumāras. The third son was called Revanta. Then Sūrya took Samjna to his place (Chapter 2, Aṁśa 3, Viṣṇu Purāṇa). Śloka 35 of Chapter 66 of Ādi Parva states that Aśvinīkumāras were born from the nose of Samjna.

The Devī Bhāgavata contains a story of how the Aśvinīkumāras tested the fidelity of Sukanyā, daughter of Śaryāti and made her old and senile husband into a young and virite one. Śaryāti, son of Vaivasvata manu, had four thousand beautiful princesses as wives. But none had any children. When they were lamenting over this misfortune one of the wives gave birth to a girl and she was called Sukanyā. The father and all his wives together brought up this daughter with great affection.

In the neighbourhood of the palace of Śaryāti there was a tapovana as good and grand as Nandanavana and it contained a lake similar to the Mānasa lake. In one corner of this tapovana a sage named Cyavana was doing penance. He had been sitting therefor so long a period without food meditating on a goddess that he was covered with plants and shrubs had grown over him. He was unaware of the growth around him. Once at this time Śaryāti with his wives and child and followed by a large and his wives entered the lake and Sukanyā with her friends moved about in the garden plucking flowers and playing. Moving about thus aimlessly Sukanyā and party reached the place where Cyavana was doing penance. She saw the huge shrubby growth and while looking at it saw two gleaming points inside the shrubby heap. She was about to break open the thing when from inside she heard somebody addressing her thus: "Oh, innocent girl, why do you think of doing this mischief. Please do go your way. I am an ascetic. What wrong have I done to you for you to disturb me like this?" But Sukanyā brought up as she was, as a very pet girl did not like anybody advising her like this and so taking a pointed stick gave two pricks at the site of the gleam points and left the place arrogantly.

The gleam-points were the eyes of Cyavana and so he lost his eyes and suffered much from the pain. Though he felt angry he did not curse anybody. But slowly the country began to witness the evil effects of this cruel deed. People stopped passing urine or faeces. Even animals were affected. The king and his ministers were worried. People came on deputation to the king to describe the disaster that had gripped the state. The king began to doubt that somebody must have done some great injury to the sage, Cyavana. He started enquiries asking his subjects one by one about this. But everybody replied in the negative. He bribed, he

threatned. The result was the same. Then one day while the king and his courtiers were sitting despondent Sukanyā approached her father and confessed what she had done. She said: "While I was playing with my friends in the tapovana I saw this huge shrub-heap and two points gleaming from inside. I took a pin-stick and pricked them both and on drawing it out I found it wet also. But I left the matter there and never made any enquiries thereafter". Śaryāti now knew the cause of this national disaster and so immediately rushed to the sage for forgiveness. Prostrating before the ṛiṣi the King pleaded "Oh, best of ṛṣis, forgive us for this injury done unknowingly. My daughter who is only an innocent child did this playfully while she was playing in this garden with her friends. She never knew what she pricked for a fun were your eyes. Oh, the best of sage, thou art rich in forgiveness and so please do condone this mischief and bless us." Cyavana replied that he would forgive if he gave Sukanyā in marriage to him. Śaryāti was depressed. How could he give his only and beautiful daughter to this aged senile ugly and blind ṛṣi? While the king was thus pondering over this, Sukanyā herself came to him and said, "Oh, dear father, please do not worry on my account. I shall go as his wife. If he is satisfied the nation would be saved from a calamity and I am prepared to sacrifice my happiness for the sake of the country. I will be only too glad to do so." With suppressed unwillingness the king gave his daughter in marriage to Cyavana.

Sukanyā after her marriage engaged herself fully in the service of looking after the welfare of her husband. She gave her husband healthy and tasty fruits and vegatables, bathed him daily in hot water, placed before him all the materials for his pūjā and when the time came for his meals gave him his food sitting by his side. After the meals she gave him tāmbūla and only after putting him on a bed would she go to attend to her own affairs. After finishing her meals she would came again to her husband and sit by side massaging him. In the evening she would make ready all the things required for the pūjā and after the pūjā feed him with nourishing food. Whatever remained after his feed would be taken by her. At night she would be at the foot of her husband and take a nap. In the morning she would attend to all the details of the ablutions of her husband. Thus, Sukanyā lived true to her husband always anxious to please him. Then one day the Aśvinīkumāras saw her going to the Āśrama after her bath. They were very much attracted by the stunning beauty of the maidan that they approached her and asked : "Oh, beautiful maidan, who are you? We are Aśvinīkumāras. You seem to be alone. How did you happen to come to this place? You are one who should always move about with friends and courtiers and what is the reason for your living like this?" Sukanyā replied, "Revered Devas, I am the daughter of Śaryāti and wife of Cyavana. Forced by certain circumstances my father gave me in marriage to this sage who is very old and blind. He is living in the Āśrama nearby. I am living with him looking after his comfort. If you think it convenient you can come and accept our hostitality." Hearing this the Aśvinīkumāras told her thus: "Sweet girl, you are fit to be the wife of one who is better than this blind old ascetic. So please do accept one of us as your husband". Sukanyā did not relish this talk and threatening them that if they did not withdraw stopping such blabbering she would curse them to ashes. The Aśvinīdevas were a bit surprised and also frightened at the attitude of Sukanyā. "Oh, Princess, we are immensely pleased at your sense of righteousness and chastity and you ask of us a boon. We are physicians of the Devas and can give your husband his sight and can also make him

young and virile. But there is a condition for this. As soon as your husband becomes young and handsome we will also become like him and then you can select one among us. Are you willing. If so we will make your husband charming and handsome at this instant.

Sukanyā was well pleased with this offer but the condition placed did not satisfy her. So she ran to the Āśrama and told her husband thus: "Lord, I met the Aśvinīdevas on my way from the river after my bath and enamoured of my beauty they have made this offer. We will make your husband young and beautiful giving him back his eyesight and then we will change ourselves to resemble him. You have then to select one of us as your husband. I am not able to understand their cunning and so I have come to you to get from you the answer for their question. I am anxious to see you young and handsome with your eyesight regained. I shall do as you direct."

Cyanava said: "There is nothing is this for great thinking. You go and tell them that you would do as they wish and bring them down here. Oh hearing this Sukanyā went to the Aśvinīkumāras and took them to the Āśrama. They asked Cyavana to take a dip in the lake nearby and as he entered the lake the Aśvinīdevas also entered it and took a dip in its waters alongwith Cyavana. Lo! As they rose from the waters all the three became young and handsome looking alike. The Aśvinīdevas then requested Sukanyā to select one among them. Sukanyā was in a fix and she prayed to her goddess to give her power to identify her hushand. She was blessed with that power and she selected Cyavana from the lot at which the Aśvinīdevas were also pleased. (Seventh Skandha, Devī Bhāgavata).

Cyavana who got back his eyesight and youth asked the Aśvinīkumāras what boon they wanted. They then told him thus: "We are the physicians of the Devas. Devendra has unnecessarily put a ban or our drinking Soma (juice extracted from the creeper Soma). When Brahmā performed a yāga at Mahāmeru this leader of the Devas did not allow us to take a soma drink. If you are capable of doing it you should get us the right to take this celestial drink." Cyavana promised to do that.

Before long, King Saryati and his wife came to the Āśrama to enquire about the welfare of their daughter. To their great amazement they found a young and handsome ascetic at the Āśrama and were a bit suspicious of the character of their daughter. But soon all doubts were cleared and they were immensely pleased. Cyavana then told the king the request of the Aśvinīdevas and Saryati also promised his help on this matter.

On their return to their palace Saryati decided to perform a big yaga to which all the Devas were also invited. Cyavana officiated as priest. The Aśvinīdevas were also present quite to the dislike of Indra. The time came for distributing soma, and when Cyavana called the Aśvinīkumāras to take their share Indra objected saying that since they were physicians of the Devas they could not be given that drink. Cyavana argued against that and after a great verbal combat Cyavana succeeded in making the Aśvinīkumāras take the drink. For more details look under 'Cyavana'. (Seventh Skandha, Devī Bhāgavata).

(1) How they tested Upamanyu. This story is given under the word Āpodadhaumya.

(2) Birth of Nakula and Sahadeva. Kuntī, wife of Pandu, had obtained from Sage Durvāsas five sacred mantras, the chanting of each of which would give her a child. Even before her marriage Kunti tested the power of the mantras by chanting one of them. Sūrya

appeared and she had to take a son from his who became the famous Karṇa later. By chanting the second, third and fourth meditating on Yama, Vāyu and Indra, Kunti got respectively the sons Dharmaputra, Bhīma and Arjuna. The fifth mantra she gave to Mādrī and she mediated on the Aśvinīdevas and got Nakula and Sahadeva.

(3) The Asvindevas were present for the marriage of Pancali. (Śloka 6, Chapter 186, Ādi Parva, M. B.). During the burning of the forest Khāṇḍava the Aśvinīdevas stood on the side of Arjuna.

(4) King Yuvanāśva became pregnant and bore a child. It was the Aśvinīdevas who took the child out by surgery. The boy became known as Māndhāta later. (Śloka 3, Chapter 62, Drona Parva, M. B.).

(5) During the Mahābhārata battle the Aśvinīdevas handed over some Pārṣadas to the god, Skanda, (Śloka 38, Chapter 43, Śalya Parva, M. B.).

(6) The Aśvinīdevas like very much oblations of Ghee. The others who like it are Bṛhaspati, Pūṣan, Bhaga and Pāvaka. (Śloka 7, Chapter 65, Anuśāsana Parva, M. B.).

(7) The month of Asvina (October-November) is the month of Aśvinīkumāras and if a man gives ghee to the Brahmins freely in that month he will acquire more physical beauty. (Śloka 10, Chapter 65, Anuśāsana Parva, M. B.).

(8) One who offers Ghee as oblation of the fire for twelve months in succession will reach the country of the Aśvinīkumāras. (Ślokas 95, Chapter 107, Anuśāsana Parva, M. B.).

(9) The great poet of Kerala, Vallathol, in his commentary on the 93rd Sūkta of the Ṛgveda states that there is a belief that the Aśvins and Candrasūryas (the Sun of Moon) are one and the same.

(10) Dīrghaśravas son of Dīrghatamas once prayed to the Asvindevas to get and it is said that they gave a downpour of sweet water. (Ṛgveda, Sūkta 112, Ṛk 11).

(11) Once a sage named Gotama was lost in a desert and craved bitterly for drinking water. He prayed to the Aśvinīdevas for water and they dug a well itself in the desert and quenched the thirst of the sage. (Ṛk 9, Sūkta 16, Ṛgveda).

(12) The sage Dadhyafic taught the Asvindevas the technique, Madhuvidyā. There is an interesting story about it. It was Indra who taught this to Dadhyafic and while teaching him he had threatened that if the gave away that secret to anybodyelse his head would be cut off. Aśvinīdevas found a way to tide over this difficulty. They at first cut off his head and fixed the head of a horse on him. It was with the head of a horse that Dadhyañc taught them Madhuvidyā and as soon as the teaching was over his horse-head was cut off and the real head placed in its place. (Ṛk 22, Sūkta 116, Ṛgveda).

(13) The vehicle of the Aśvinīdevas is a donkey. Once this donkey in the disguise of a wolf went and stayed with Ṛjrāśva, son of the Rājarṣi Vṛṣāgīr. Ṛjrāśva gave the wolf to eat hundred goats belonging to the people of the palace. Vṛṣāgīr got angry at this act of his son and cursed him. The son became blind and he got back his eyesight by pleasing the Aśvinīdevas by prayer and offerings. (Ṛk 16, Sūkta 115, Ṛgveda).

(14) Once Sūrya decided to give his daughter in marriage to the owner of the horse which would win a horse-race which Sūrya would conduct. In the race the horse of the Aśvinīdevas won and they thus married Sūrya's daughter. (Ṛk 17, Sūkta 117, Ṛgveda).

(15) The Aśvinīkumāras killed an Asura of name Viṣvak and destroyed his dynasty also. (Ṛk 16, Sūkta 117, Ṛgveda).

ATHARVA (M)

Among the Vedas, this has the fourth place. It comprises different kinds of incantations of occult powers for the destruction of enemies. Atharvan the son of Vasiṣṭha was the author of this Veda. In Chapter 6 of the third section of Viṣṇu Purāṇa the following reference is made to Atharvaveda: "Sumantu Maharṣi who was of infinite glory, first taught this Atharvaveda to his disciple Kabandha. (Sumantu Maharṣi was the son of Jaimini, who was the disciple of Vedavyāsa). Kabandha divided Atharvaveda into two parts and communicated them to two Maharṣis named Devadarśa and Pathya. Devadarśa's disciples were : Medhā, Brahmābali, Śautkāyani and Pippalāda. Pathya had three disciples named Jābāli, Kumudādi and Śaunaka. They also made Atharvaveda compilations. Śaunaka divided his compilation into two and gave one part to Babhru and the other to Saindhava. Muñjikeśa learnt it from Saindhava and divided the compilation first into two and later into three parts. The five divisions of the Atharvaveda–Nakṣatrakalpa, Vedakalpa, Saṁhitākalpa, Āṅgirasakalap and Śāntikalpa, were made by Muñjikeśa. Nakṣatrakalpa contains Brahmā's works: Saṁhitākalpa contains Mantra Vidhi; Āngirasakalpa contains Ābhicāra and Śāntikalpa contains tamping of horses, elephants etc.

The mantras (ncantations) is Atharvaveda and their uses are given below:–

	Mantras	*Uses*
1.	Suparṇastava	Getting rid of serpents and snake-poison (Sarpa-bādhā-nivāraṇam).
2.	Indreṇadatta	Fulfilment of all desires (Sarvakāma-siddhi).
3.	Imā Devī	Attainment of peace (Sarva-śānti-karma).
4.	Devamāruta	Attainment of peace (Sarva-śānti-karma).
5.	Yamasyālokāt	Prevention of bad dreams (Duḥsvapna-śamana).
6.	Indraścandraśca pañcavaṇija	Prosperity in commerce and business (Vāṇijya-lābha).
7.	Kāmojevāji	Enjoyment of women (Strī-saubhāgyam).
8.	Tubhyamevajavīma	Equal to thousands sacrifices (Ayuta-homa-tulyam).
9.	Agnegobhinna	Strengthening of the intellect (Buddhi-vṛddhi).
10.	Dhṛuvaṁdhṛuveṇa	Attainment of poest of honour (Sthāna-lābha).
11.	Alaktajīva-	Profit from agriculture (Kṛṣilābha).
12.	Ahan te bhagna	Prosperity in general.
13.	Ye me pāśā	Freedom from imprisonment (bandhana-vimukti).
14.	Śapatvaha	Destruction of enemies (Śatrunāśam).
15.	Tvamuttama	Enhancement of fame (yaśovṛddhi).
16.	Yathāmṛgavati	Enjoyment of women (Strī saubhāgyam).
17.	Yenapehadiśa	Birth of children (Grabha-lābha).
18.	Ayante yoniḥ	Getting sons (Putra-lābha).
19.	Śivaśivābhiḥ	Prosperity in general (Saubhāgyavṛddhi).

20. Bṛhaspatirnaḥ pari pātu — Blessings (Mārga-maṅgala).
21. Muñcāvitva — Warding off death (Mṛtyu-nivāraṇa).

When these mantras are chanted several oblations are made to the sacrificial fire. Substances like Camatā, ghee, rice, milk are thrown into the fire as offerings. (Agni Purāṇa, Chapter 262).

ATIBALA I

The Maharṣi Atibala was the cause of the death of Śrī Rāma and Lakṣmaṇa.

After the war with Rāvaṇa, Śrī Rāma returned to Ayodhyā with his retinue and began his reign. After renouncing Sītā while Śrī Rāma was living in the palace with Lakṣmaṇa, Śatrughna and their families, one day Brahmā summoned Yama and said: "Śrī Rāma is the incarnation of Mahāvisnu. He has fulfilled all the purposes of the incarnation. Now Viṣṇu has to be recalled to Vaikuṇṭha".

On hearing this, Yama assuming the guise of a Sannyāsi named Atibala appeared before Śrī Rāma. He said he had to tell a secret to Śrī Rāma. Accordingly Śrī Rāma sent everyone else out of the audience chamber.

Lakṣmaṇa was asked to guard the entrance. It was announced that if anyone entered the hall, Laksana would be killed.

At this stage, Maharṣi Durvāsas arrived at the entrance accompanied by many of his disciples. He had come after having performed penance for a thousand years and in great hunger and thirst. He wanted to see the king to ask for sumptuous food. Lakṣmaṇa requested him to wait a little but Durvāsas refused to do so. He even threatened that he would reduce all of them to ashes by his curse. Finding no alternative, Laksama entered the hall and informed Śrī Rāma of the situation. Durvāsas was given a sumptuous meal. But for the fulfilment of the condition Lakṣmaṇa's death became necessary. Śrī Rāma cried with a broken heart. The honest Lakṣmaṇa went alone to the Saryū river and drowned himself in its depths. Soon after, Śrī Rāma entrusting the affairs of the state to others and in the presence of thousands of spectators plunged into the Saryū river and renouncing his earthly life, returned to Vaikuṇṭha.

ATIKĀYA

One of the sons of Rāvaṇa.

This is a story concerning the initial stage of the creation of the Universe. After completing the task of creation Brahmā, in his pride fell into a sleep. In order to slight Brahmā a little, Mahāviṣṇu produced two Rākṣasas called Madhu and Kaiṭabha from his ears. Hearing their terrible roar Brahmā woke up in fear and fled to Mahāviṣṇu seeking refuge. Viṣṇu called Madhu and Kaitabha and asked them what boon they would like to ask. They proudly replied that they would grant a boon to Viṣṇu. In that case Mahāviṣṇu wanted them to grant him leave to kill them. They answered: "We will not break our promise about granting the boon. But since our passion for fighting has not been abated, you must fulfil eager desire." Mahāviṣṇu said: "I agree. But let my boon be carried out first. After that I shall see that your wish is properly fulfilled. After your death, one of you will be reborn under the name of Khara and the other under the name of Atikāya. In the Tretāyuga I shall kill Khara in single combat after

allaying his passion for fighting. Lakṣmaṇa who is the incarnation of Ananta will fight with Atikāya to his full satisfaction and kill him. Thus both of you will get Virakti and Mukti."

After saying this, Mahāvisnu made the two Asuras stand on each of his thighs and killed them with his Sudarśana Cakra. They were born again as Khara and Atikāya. (Kamba Rāmāyaṇa, Yuddha Kāṇḍa).

There is a story about the birth of Atikāya in the Yuddha Kāṇḍa of Kamba Rāmāyaṇa: After his victory over Kubera Rāvaṇa was returning in his Puṣpaka Vimana. On his way he saw some beautiful Gandharva women playing in the valley of Mayūragiri. Their leader was Citrāṅgī, the wife of Citrāṅgada. Rāvaṇa seduced her and had a secret union with her. At once she became pregnant and gave birth to a dazzlingly bright baby. The mother handed over the child to Rāvaṇa and returned to the world of the Candharvas. Rāvaṇa, in his paternal love, took the child into the Vimāna and proceeded. On the way, the Vimāna knocked against a mountain peak and the baby was thrown overboard and fell in the forest. Rāvaṇa stopped the Vimana and made a search for the baby in the forest. He found the child without the slightest injury, smiling and lying on a flat rock in the deep woods. He failed in his attempt to take it up even through he used ten of his hands. The child began to grow steadily in size. Then he tried again to lift the baby up using all his twenty arms. The boy, who had by this time grown into enormous size, suddenly sprang up and getting into the Vimana took his seat in it. Rāvaṇa gave him the name Atikāya. On his arrival in Laṅkā, he presented him as adopted son to the barren Dhanyamāla. Atikāya was brought up by Dhanyamālā.

Atikāya went to Gokarṇa and did prenance to please Brahmā. Brahmā appeared, but being fully absorbed in Samādhi, Atikāya was not aware of his presence. Even his life-breath had been stopped. Brahmā, by his power, instilled life-breath into him and restored him to consciousness. He granted Atikāya all the boons he asked for. They were three in number. The first was the gift of Brahmāstra which could smash anyone. The second was the gift of an armour which was unassailable by anyone. The third was absence of thirst, desire and other cravings.

Atikāya went to Kailāsa and received his education from Śiva. He learnt all the sciences, Arts, Śruti, Smṛti etc. from there. On the completion of his course he asked what Gurudakṣiṇā he should pay. Śiva made him promise that he would never practise Black magic. Pleased with him. Śiva awarded him the Pāśupatāstra.

Atikāya had an uncle, a Rākṣasa named Candra. Once he was defeated by Indra. It was at this time of chagrin that he came to know that Atikāya had reached Laṅkā with the Pāśupatāstra. Candra Rākṣasa ordered Atikāya to bring Indra as a captive. Atikāya went to Svarga (Heaven) and began a war with Indra. Mahāviṣṇu who came to help Indra used his Sudarśana Chakra. Atikāya shot his Pāśupatāstra. Knowing Atikāya's history well, Mahāviṣṇu brought the battle to a close. Both parties accepted the position that Devendra had lost the battle and Atikāya had won.

In the Rāmāyaṇa battle Atikāya fought on the side of Rāvaṇa. After a most terrible conflict, Lakṣmaṇa killed Atikāya.

ATRI I

Atri Maharṣi was one of the mānasaputras of Brahmā. The manasaputras were: Marīci,

Aṅgiras, Atri, Pulasya, Pulaha, and Kratu.

Brahmā's sons, Marīci, Angiras, Atri, Pulastya, Pulaha, Kratu and Vasiṣṭha are known as the Saptarṣis (seven sages).

The sage Prācīnabarhis was born in the family of Atri Maharṣi. Ten Pracetases (Prajāpatis) were born as the sons of this Muni.

Among the seven Munis known as Citra Śikhaṇḍīs, we see Atri Maharṣi as one of the Aṣṭaprakṛtis which form the basis of the Universe.

Kaśyapa had a son named Kaśipu. He was a very mighty ruler and carried on his reign in an ungodly manner. In a terrible battle which took place at that time between the Devas and Asuras Kaśipu was killed. Prahlada became the Asura King. Then there was a battle between Indra and Prahlāda. After six years' war, Prahlāda withdrew, defeated. Later Mahābali, the son of Virocana (grandson of Prahlāda) became emperor of Asuras. War broke out again between Mahābali and Indra. In this war, Mahāviṣṇu helped Indra. The Asuras were utterly defeated. They sought refuge with Śukra, the Asura Guru. Śukra promised to help them. He set out to the Himālayas to receive a powerful mantra from Śiva. The Asuras kept waiting for Śukra's return.

At this stage, Mahāviṣṇu who was the protector of Indra, came to Śukra's Āśrama and killed Śukra's mother, Kāvyamātā. Seeing this impudence of Mahāviṣṇu, Bhṛgu Maharṣi was enraged and cursed him that he should be born many times in human wombs. It is on account of this that Mahāviṣṇu had to take many Avatāras (incarnations). It was in this way that Mahāviṣṇu incarned as Dattātreya, the son of Atri. (Devī Bhāgavata, 4th Skandha).

It was a time when Vasiṣṭha and Viśvāmitra were in a state of mutual ill-will. Once King Kalmāṣapāda was going about in the forest on a hunting expedition. He met Śakti, the eldest son of Vasiṣṭha in the forest. The king did not respect him property. Śakti transformed Kalmāṣapāda into a Rākṣasa by his curse. The Rākṣasa who who also a cannibal, first swallowed Śakti himself. Viśvāmitra offered whatever help he could, to destroy Vasiṣṭha's family. Kalmāṣpāda ate successively all the 100 sons of Vasiṣṭha. Vasiṣṭha, in great sorrow and Sakti's wife, Adṛśyantī lived in an āśrama. Adṛśyantī was pregnant at the time of Sakti's death. In due course she gave birth to a boy who was called Parāśara and who later on became the father of Vyāsa, when Parāśara grew up, he came to know that his father Śakti was eaten by the Rākṣasa. Enraged at this, he started a Yajña to annihilate the whole race of Rākṣasas. As the Yajna gained intensity and force Atri Muni arrived there with certain other Maharṣis and dissuaded Parasara from the Yajna.

Atri Maharṣi and his wife once got ready to go for Vanavāsa. At that time the poor Maharṣi's wife was in great distress because they had no money to be distributed to their disciples and children. She requested her husband to go to King Vainya and to beg for some money. Accordingly the Maharṣi visited King Vainya at his Yāgaśālā (The shed where a yāga is held). He began to flatter Vainya by saying that he was the first among kings and so on. Vainya did not like it. He began to dispute with Atri. Vainya remarked that Indra was the first King. To settle the dispute they went together to Sanatkumāra Muni. Sanatkumāra sent them away reconciled. After that Vainya gave Atri much wealth. After distributing all this wealth among their sons and disciples Atri and his wife set out to the forest to perform penance.

Once there was a fierce battle between Devas and Asuras. Owing to the shower of arrows from the Asuras, the Sun and Moon became dim. Darkness spread everywhere. The Devas began to grope in the dark. They requested Atri Maharṣi to find a remedy for this. Moved by their distress, Atri suddenly transformed himself into the Sun and Moon. The Moon gave light to the Devas. The Sun burnt up the Asuras by his intense heat. Thus, the Devas were saved. This story was told by Vāyu Bhagavana, to Arjuna.

In the Mahābhārata we find a story about a difference of opinion between King Vṛṣādarbhi and some Maharṣis. This story was told by Bhīṣma to Yudhiṣṭhira about the kind of persons from whom Brahmins may accept gifts. Once the Munis, Kaśyapa, Atri, Vasiṣṭha, Bharadvāja, Gautama, Viśvāmitra, Jamadagni, and Paśusakhā, with Arundhatī and Gaṅgā, who were the wives of two Munis, travelled round the world. Their object was to go to Brahmāloka. At that time there was drought in the world. King Vṛṣādarbhi, the son of Śibi, suggested that the above-mentioned Munis should be called and given wealth. They refused to accept it. Vṛṣādarbhi became angry. He performed Homa in Āhavanīyāgni and from the agnikuṇḍa, the Rākṣasī Yātudhānī (Kṛtyā) arose. Vṛṣādarbhi sent Yatudhani to destroy Atri and all other Munis. As Yatudhani was guarding a lotus pond in the forest, the Munis led by Atri happened to come that way. The Maharṣis were able to recognize Yatudhani. They beat her with their tridaṇḍu (Trident or a kind of magic wand) and reduced her to ashes. After satisfying their hunger by eating the lotus flowers the Maharṣis went to Brahmāloka.

There is a passage in the Mahābhārata in which Atri gives advice to the emperor Nimi who belonged to Atri's family. The story of how Śrāddha originated in the world which Bhīṣma had old Dharmaputra was retold by Atri. A son named Dattātreya was born to Atri, the son of Brahmā. Dattātreya became King. Nimi was his son. Nimi's son died after one thousand years. Nimi who was in deep grief at the death of his son, ordained a Śrāddha in memory of his son. On that occasion Atri Maharṣi came there and explained to Nimi the importance of Śrāddha.

There is no other woman in the Purāṇas who surpasses Śīlāvatī in her fidelity to her husband. In order to enable Ugraśravas, her husband, to satisfy his passion, she once carried him on her own shoulders to a prostitute's house. On the way, Māṇḍavya Muni pronounced a curse that Ugraśravas should die before sunrise. The grief-stricken Śīlāvatī pronounced a counter-curse that the sun should not rise on the next day. As the sun failed to rise, the Trimūrtis (Brahmā, Viṣṇu and Śiva), accompained by Anasūryā, Atri's wife, went to Śīlāvatī. Anasūyā persuaded Śīlāvatī to with draw her curse. The Trimurtis who were happy at the success of their mission (of bringing about the Sunrise) asked Anasūyā to demand any boon she wanted. Anasūyā expressed her wish that the Trimūrtis (Brahmā, Viṣṇu and Śiva) should be born as her sons and they agreed.

Mahāviṣṇu, under the name of Dattātreya, was born as the son of Anasūyā. Śiva was born to her under the name of Durvāsas. There is a story about it in the Brahmāṇḍa Purāṇa. Once Śiva got angry with the Devas. They began to flee for life. But Brahmā alone did not run away. Śiva who became more furious at this, pinched off one of the heads of Brahmā. Still he was not pacified. Pārvatī who was alarmed, approached Śiva and begged him to suppress his anger. At her request, Śiva's fury was transferred and deposited in Anasūyā, Atri's wife. Durvāsas is the embodiment of that element of Śiva's fury.

According to the promise, Brahmā also took his birth as the moon from Anasūyā, the wife of Atri. (For that story, see PURURAVAS). There is a story about that also in the Brahmāṇḍa Purāṇa. Once when Brahmā was performing the task of creation, he experienced carnal passion. Sarasvatī was the offspring of that passion. When Brahmā saw her, he fell in love with her also. This made him feel angry towards Kāmadeva. He pronounced a curse that Kāmadeva should be burnt up in the fire from Śiva's eye. (This is why Kāmadeva was later burnt to death by Śiva). Although Kāma has retreated from Brahmā his passion had not been suppressed. Brahmā transferred his passion to Atri Maharṣi. The Maharṣi gave it to Anasūyā, his wife. Since she was anable to bear such a violent passion, she gave it back to her husband. That passion emerged from Atri's eye in the form of the Moon. This is why lovers experience strong passion for each other at the time of the rising of the moon. (Brahmāṇḍa Purāṇa, Chapter 39-43).

Once, while Atri Maharṣi was performing penance in Kāmada forest, there was a terrible drought in the country. At that time, his wife Anasūyā made a Śivaliṅga of sand and offered worship to it. Then Atri asked her to give him a little water. There was no water anywhere. Suddenly Gaṅgā Devī appeared there and said to Anasūyā: "There will be a hole here. Water will come out of it in a torrent."

Pure water began to flow from the place pointed out by Gaṅgā Devī. Anasūyā begged Gaṅgā Devī to stay there for a month. Gaṅgā Devī agreed to do so on condition that Anasūyā would transfer her Tapaśśakti to her for one month.

Atri was pleased by drinking the water. He asked Anasūyā where she got such nice fresh water. She explained to him all matters. Atri expressed his desire to see Gaṅgā Devī. She appeared before him at once. Anasūyā prayed to her that Gaṅgā should continue to exist in the world always. Gaṅgā Devī answered that she would do so if Anasūyā was prepared to give her the fruit of one year's Tapaśśakti and of devoted service to her husband. Anasūyā agreed to that condition. Suddently Śiva appeared there in the shape of Liṅga. At the request of Atri and Anasūyā Śiva took his seat there permanently assuming the name of "Atrīśvara". (Śiva Purāṇa).

Other Details

1. Besides Dattātreya, Durvāsas and Candra. Atri had another son, Prācīnabarhis.
2. Many Pāvakas had been born in Atri Vaṁśa.
3. When the Kaurava-Pandava war was raging with great fury, many Maharṣis went to Drona and advised him to stop the battle. Atri Maharṣi was one of them.
4. On another occasion, a King named Soma performed a Rājasūya (Royal sacrifice). Atri Maharṣi was the chief priest at this Yāga.
5. Atri was also among the Maharṣis who had gone to witness Paraśurāma's Tapas. (Brahmāṅḍa Purāṇa, Chapter 64).
6. Ṛgveda, 5th Maṇḍala was composed by Atri. (Ṛgveda Saṁhitā, Preface).
7. Once the Asuras put Atri Maharṣi into the Śatadvāra Yantra (a machine of torture with a hundred holes). Ṛgveda, Ist Mandala, 16th Anuvāka, Sūkta 51).
8. Once the Asuras tried to burn Atri alive. (Ṛgveda, Ist Mandala, 16th Anuvāka, Sūkta 112).
9. The Asuras at another time made Atri lie down in a machine with a large number of holes and tried to burn him alive in it. At that time he prayed to the Aśvins and they liberated

him. (Ṛgveda, Ist Mandala 17th Anuvāka, Sūkta 116).

10. Atri was among the Maharṣis who visited Śrī Rāma, on his return to Ayodhyā after the war with Rāvaṇa. (Uttara Rāmāyaṇa).
11. From the naval lotus of Viṣṇu Brahmā was born, Atri from Brahmā, Soma from Atri, and Purūravas from Soma were born. (Agni Purāṇa, Chapter 12).
12. Atri begot by Anasūyā, Soma, Durvāsas and Dattātreya Yogī.

AURVA I (URVA, URŪJA)

A fierce saint of the line of Bhṛgu Maharṣi.

Descending in order from Viṣṇu, Brahmā, Bhṛgu, Cyavana, Aurya.

Cyavana Maharṣi married Āruṣī, daughter of Manu. Aurva was her child who was the grandfather of Jamedagni and the great grandfather of Paraśurāma.

The Preceptors of the Bhṛgu dynasty were the hereditary garus of the Kings of Hehaya. Kṛtavīrya a famous King of the Hehaya dynasty and father of Kārtavīryārjuna had his education from a Bhṛgu Ṛṣi living in his Āśrama. On competing his education the king paid lavishly and the Bhṛgus became rich thereafter. Krtavirya died and his sons did not very much like the Bhārgavas (Bhṛgus) becoming rich by the wealth of their ancestors. Knowing this the Bhṛgus started burying their wealth under the earth. Once a Kṣatriya king forcibly dug out from the house of a Bhṛgu the wealth he had safely buried and from that day onwards the Kṣatriyas and the Bhārgavas became enemies. The Bhṛgus were hunted down by the Kṣatriya kings and the Bhārgavas frightened by this move left their abode and went and hid in Cavas in mountains far away. Among those who thus fled was Āruṣī, wife of Cyavana. Āruṣī was pregnant at that time and she hid her 'Garbha' in her thighs while fleeing. A Brahmin woman who saw this went and informed the Kṣatriyas and they immediately went and caught hold of her. Then the thigh broke and a boy came out of it. Because he was born from the thighs the boy was named Aurva. (Ūrū = Thigh and so, born of a thigh).

Aurva was born with fiery radiance and the sudden effulgence made the Kṣatriya Kings blind. Frightened they craved for pardon and praised him. They got back their eyesight then.

Aurva bore a deep grudge against the Kṣatriyas who had massacred his fore fathers. Aurva started doing rigorous penance and by the force of his austerities the world started to burn. At that stage the Pitṛs appeared him and persuaded him to withdraw from his penance. Aurva then told them thus: "Pitṛs, while I was lying in the thigh-womb of my mother I heard hideous groans from outside and they were of our mothers when they saw the heads of our fathers being cut off by the swords of the Kṣatriyas. Even from the womb itself I nurtured a fierce hatred towards the Kṣatriyas. No helping hand was raised before the pitiable wails of our mothers".

The Pitṛs were astounded at the firmness of the vow of Aurva and horrified at the thought of what would happen if the penance was continued. They pleaded again to cease his austerities and then submitting to their request Aurva withdraw the fire of his penance and forced it down into the sea. It is now believed that this fire taking the shape of a horse-head is still living underneath the sea vomiting heat at all times. This fire is called Baḍavāgni. More about this can be had under the head Baḍavāgni.

Ayodhyā was once ruled by a celebrated King of Ikṣvāku dynasty named Subāhu. He

had as his wife Yādavī a good natured and well behaved woman who was a gem among queens. One day Tālajaṁgha a King of the Hehaya line of rules who was then the King of Māhiṣmatī defeated Subāju in a battle. Yādavī was then pregnant. Jealous co-wives poisoned her; Yādavī did not die but the poison affected the child in the womb.

After the defeat, Subāhu and Yādavī went and stayed with Aurva in his Āśrama. For even years they lived there and then Subāhu died. Grief-stricken Yādavī was about to jump into the funeral pyre and end her life when Aurava stopped her from the act pointing out that she was soon to deliver a child. After a few months she delivered a son and Aurva called him 'Sagara' meaning one with 'gara' (poison) in him. (Brahmāṇḍa Purāṇa, Chapter 16, 17).

Garuḍa, son of Vinatā, had a sister named Sumati. Upamanyu, a sage, wanted to marry her but neither she nor her relatives liked it. Enraged at this the sage cursed Sumati saying that the Brahmin who married her would have his head burst. The marriage of Sumati thus remained a problem for here parents. There was a friend of Vinatā, a *sannyāsinī*, living in a forest and to find a way to escape from the curse Vinatā sent Garuḍa to her. The *sannyāsinī* advised Garuḍa to approach Aurva to find a solution for the problem and Aurva was therefore approached for advice.

It was at this time that the people of Ayodhyā came in search of Subāhu and Yādavī who had left them years before. When they knew of Subāhu's death they were plunged in sorrow but were glad to know a son of Subāhu, Sagara, had grown up to be a successor to Subāhu. When Garuḍa made Aurya acquainted with the pitiable tale of his sister. Aurva decreed that Sumati should marry a Kṣatriya instead of a Brahmin and thus tide over the curse. He then asked Sagara to marry Sumati and blessed them saying that Sagara would one day become an emperor and perform an Aśvamedha Yāga. Aurva then sent Sagara alongwith the people to Ayodhyā where Sagara after defeating all his enemies became the emperor of Bhāratavarṣa. (Brahmāṇḍa Purāṇa, Chapter 18-21).

Sagara ruled the land for three thousand years. He had besides Sumati another wife, Keśinī. Both of them bore no sons for Sagara. Dejected he entrusted the administration of the state with his ministers and left for the Āśrama of Aurva. Aurva blessed them and prophesied that Keśinī would deliver a son to continue the dynasty and that Sumati would deliver sixty thousand sons of no great use at all. Sagara and his wives, returned to the place and very soon both his wives became pregnant. In due time Keśinī delivered a son who was named Asamañjas. But Sumati gave birth to a lump of flesh. Greatly pained the King was about to throw it away when Aurva appeared there and stopped him from doing that. He directed him to cut the piece of flesh into sixty thousand pieces and put one piece each in a jar of ghee. Every year one prince would be born from one of them. Thus Sumati got sixty thousand sons. (Brahmāṇḍa Purāṇa, Chapter 92).

In the evening of his life Sagara went and stayed in the Āśrama of Aurva. Aurva gave him instructions on many a divine subject. He taught him about the importance of the four Āśramas, the rituals to be practised by the different castes of Brāhmaṇa, Kṣatriya, Vaiśya and Sūdra and many such other things. Finally Aurva gave Sagara Brahmājñāna. (Chapter 8, Aṁśam 3, Viṣṇu Purāṇa).

All the Bhārgava Ṛsis together once stayed in the Āśrama of Aurva. Paraśurāma visited the Āśrama one day during that time and paid respects to Bhṛgu, Khyāti, wife of Bhṛgu, Cyavana, son of Bhṛgu and Aurva, son of Cyavana. (Brahmāṇḍa Purāṇa, Chapter 63).

AURVA II

A Brahmin living in the country of Mālava. This Brahmin got a daughter named Śamīka by his wife Sumedha. She was married very early to Mandāra, son of Dhaumyaka and disciple of Śaunaka. After some days when Mandāra found his wife fully grown he went to Aurva to bring his wife home. Aurva sent them both to the house of Mandāra with his blessings. On their way home they met the Maharṣi Bhśuṇḍi and burst into laughter at his sight. The sage cursed them and made them into two trees. When Aurva found his daughter and son-in-law missing he started a search for them. Then he came to know that both of them had changed into trees by a curse. Aurva and his wife then prayed to God for help. Aurva then lived in the tree of Śamā in the shape of Agni and Śaunaka made an idol of Gaṇapati with the root of the Mandāra tree and worshipped him. Gaṇapati was pleased by the devotional deeds of Aurva and Śaunaka and changed the trees again into Śamīka and Mandāra. (Gaṇeśa Purāṇa).

AUSANAS (Kapālamocana)

A holy place on the banks of the river, Saravatī, Brahmā, the Devas and many Maharsis lived here once. (Chapter 83, Vana Parva).

This place is called Kapalamocana also. There is a story behind the place getting this name.

At the forest of Daṇḍaka Śrī Rāma killed many demons. The foce of the arrows took the skulls of the demons to far off places in the forest. One of the skulls thus sent far fell on the feet of a sage named Mahodara who was then going that way. The skull went deep into his foot and not only did it wound his foot but it stuck to his foot so hard that it could not be drawn out also. With his foot in pains the sage visited all the holy places but with no relief to his pain. At last Mahodara came to Auśanasa and to his surprise the skull came off from his foot healing his wound. He remained there for sometime and obtained many divine attainments. From then onwards the place was called 'Kapālamocana'. After this incident Brahmā, Viśvāmitra, Balabhadrarama and many such divine persons visited the place.

AVATĀRA (Incarnation)

The incarnations of Mahāviṣṇu:–

God takes three kinds of incarnations such as Āvatāra, Āveśa and Āṁśa. That which has full power in Āvatāra; that which has power only for the time being is avesa and partial incarnation in amsavatara. The incarnations of Viṣṇu are countless. Hermits, Manus, Devas (gods) and sons of Manus are incarnations in part (amsavataras) of Viṣṇu, Complete Avataras are ten in numbers of which Balabhadra Rāma is not considered as an Avatara by some. Instead of him they place Buddha.

Mahāviṣṇu has taken so many icarnations in the world. In the Śrī Mahādevī Bhāgavata a story occurs to the effect that Mahāviṣṇu was forced to take so large a number of incarnations due to the curse of the great hermit Bhṛgu. The story is as follows: Kaśyapa had a son named Kaśipu. He was daring and brave and ruled the country as an enemy of the gods. There arose a severe battle between the gods and the Asuras. Kaśipu was killed in that battle. After Kaśipu his son Prahlāda became King. He too was an enemy of the gods. So there was a battle between Indra and Prahlāda. The battle continued for a hundred years. At last Prahlāda was defeated. He

felt very sorry at the defeat. So he anointed Bali, son of Varocana, as King and leaving the Kingdom he went to the Gandhamādana and began to do penance. The fight continued between Bali and Indra. In this Mahāviṣṇu helped Indra. The Asuras were completely destroyed. The defeated Asuras went to their teacher Śukra who promised to protect them by spells and incantations and herbs. The gods knew that Śukra had undertaken to protect the Asuras.

Leaving the Asuras behind, Śukṛa went to Kailāsa to get more power of spells and incantations from Śiva. Before going to Kailāsa Śukra had asked the Asuras to wait for him with faith. After this the Asuras sent Prahlāda to the gods for a truce. Prahlāda, though an Asura was in good favour with the Gods. He reached the court of Indra and said, "Gods, we have no desire at all for war. We have decided to spend the remaining period in penance wearing barks of trees and tufts of hair. How wicked a deed is battle and how delightful it is to become a devotee of God! So hereafter you will not be troubled by us. Likewise I hope you will not do us innocent people any harm."

The gods believed Prahlāda. The Asuras, in the guise of hermits waited for Śukra in the hermitage of Kaśyapa. Śukra reached Kailāsa and bowed before Śiva and requested that he might be given the power of defeating the gods some means quite unknown to Bṛhaspati the teacher of the Devas (Gods). Śiva was in trouble. He could refuse, neither Śukra nor the gods. At last he told hermit Śukra that to come by such a spell he had a stand head downwards, inhaling smoke for a thousand years. Śiva said so thinking that when the dreadful nature of the feat was considered, Śukra might desist from the attempt. But Śukra began that penance instantly.

The gods understood everything. The deceit of the Asuras, the crookedness of Śukra all were now clear to them. They trembled with fear and began to consult how to get over the difficult situation. Finally they decided to go to war with the Asuras. The gods did accordingly. The Asuras were in trouble. They were not strong enough to face the Gods. So they all went to Kāvyamātā, the mother of Śukra. The Devas (gods) with Mahāviṣṇu at their chased the Asuras. Kāvyamātā, by the merits of her devotional meditation petrified Mahāviṣṇu and Indra. Mahāviṣṇu thought of his Sudarśana (wheel-weapon of Viṣṇu) which instantly made its appearance and cut off the head of Kāvyamātā. The great hermit Bhaṛgu got angry because Mahāviṣṇu committed woman-slaughter, and cursed him thus: "You are a crooked being, a viper, a deceit. The hermits who adore you as the seat of all that is good are mere fools; you are wicked, of a black character, and I curse you to take countless incarnations in the world, and painful confinement by and by because of your sins." (Śrī Mahādevī Bhāgavata, 4th Skandha).

Thus having cursed Viṣṇu, the hermit Bhṛgu took some water from his water-pot and sprinkled it on the face of Kāvyamātā, who woke up as if from sleep.

Owing to the curse of Bhaṛgu, mentioned above, Mahāviṣṇu had to undertake so many incarnations, complete as well as partial. Complete incarnations are ten in number. They are called Daśāvatāras (The Ten Incarnations).

Matsyaḥ Kūrmo Varāhaśca
Narasiṁhaśca Vāmanaḥ/
Rāmo Rāmaśca Rāmaśca
Kṛṣṇaḥ Kalkir janārdanaḥ//

Matsya (Fish), Kūrma (Turtle), Varāha (Pig), Narasiṁha (Lion-man), Vāmana (Dwarf),

Rāma (Paraśurāma), Rāma (Śrī Rāma), Rāma (Balabhadrarāma), Kṛṣṇa (Śrī Kṛṣṇa), Kalki (Yet to come). These are the ten incarnations of Janārdana.

The daśāvatāras are described one by one below.

(1) *Matsyāvatāra.* (*Fish Incarnation*). To Kaśyapa, the son of Marīci, and the grandson of Brahmā a son was born, by his wife Aditi. He was called Vivasvān and the Manu who was the son of Vivasvān is known as Vaivasvata Manu or Satyavrata Manu. It was during the time of this Manu that Viṣṇu incarnated as a Matsya (fish).

Once, while Brahmā was reciting the Vedas (the Scriptures) Hayagrīva, an Asura, stole the Vedas from the side of Brahmā and with them he went under water to the bottom of the ocean and hid himself there. So Mahāviṣṇu decided to take the form of a fish to recover the stolen Vedas.

Vaivasvata Manu, the first and foremost of the godfearing, was once doing penance in a place known as Badarī. He got down into the river Kṛtamālā to take a bath. Then a small fish said to the Manu: "Oh King, I am afraid of large fishes. So please don't forsake me". Hearing this the Kind Manu took the fish in his hand and put it in an earthenware pot and brought it up. In a few days the fish began to grow. When the pot became insufficient the king put it in a larger pot. When that also became too small, the king put the fish in a pond. When the pond could not hold the fish any longer the king put it in the Ganges at its request. After a few days the Ganges also became too small for the fish. Finally the fish told the king: "Oh, King, within seven days there will be a great flood in the world. You should make a boat and take the seven hermit-sages with you in the boat and escape. I will help you."

Hearing this he got an immensely large boat ready and obeyed the instructions of the fish. Within seven days rain started in torrents. Everything in the world, the moving and the not moving, were under the flood. A horn began to sprout from the head of the fish. Manu tied his boat on that horn. The fish reached the summit of the Himālayas with the boat, which was tied to the highest peak. Since the peak came to be called 'Naubandhana Śṛṅga' (The peak to which boat is tied). The rain ceased to pour. It was seen that everything in the world had been destroyed except the Manu and the seven hermit-sages and some of the germs, saved in the boat. (This story occurs in the great Hindu work 'Kāmāyanī' of Jayaśṅkar Prasād). (M. B., Araṇya Parva, Chapter 187; Agni Purāṇa, Chapter 2; Bhāgavata 8th Skandha, Chapter 24).

This story of the incarnation of Viṣṇu as fish is seen in the Bible figuratively. "In the order of the generations of Adam, the first creation of God, Śeth, Enos; Kaināṇ, Mahalīl, Jāred, Enoch, Methūselah, Lamech and Noah were born. When Noah was five hundred years old he begot Shem, Ham and Japheth.

There was a great flood during the time of Noah. God said to him : "The end of all flesh is come before one; for the earth is filled with violence through them, and behold, I will destroy them with the earth. Make thee an ark of gopher wood; rooms shault thou make in the ark and shalt paint it within and without with pitch. And this is the fashion which thou shalt make it of. The length of the ark should be three hundred cubits, the breadth of it fifty cubits, and the height of it thirty cubits. A window shalt thou make to the ark and in a cubit shall thou finish it above and the door of the ark shalt thou set in the side thereof, with lower, second and third stories shalt thou make it. And behold, I, even I, do bring a flood of water up on the earth,

to destroy all flesh wherein is the breadth of life from under heaven and everything that is in the earth shall die. But with thee will I establish my covenant, and thou shalt come into the ark, thou and thy sons and thy wife and thy sons' wives with thee, and of every living thing of all flesh, two of every sort, shalt thou bring into the ark to keep them alive with thee; they shall be male and female. Of fowls after their kind, and of cattle after their kind, and of every creeping thing of the earth after their kind, two of every sort shall come unto thee to keep them alive. And take thou unto thee of all food that is eaten and thou shalt gather it to thee, and it shall be for food for thee and for them." Thus did Noah according to all that God commanded him, so did he. And the Lord said unto Noah, "Come thou and all thy house into the ark, for thee Have I seen righteous before me in this generation. Of every clean beast thou shalt take to thee by sevens the male and his female and of beasts that are not clean by two the male and his female. Of fowls also of the air by seven the male and the female to keeps seed alive up on the face of all the earth. For yet seven days and I will cause it to rain up on the earth forty days and forty nights, and every living substance that I have made will I destroy from off the earth." And Noah did according unto all that the Lord commanded him.

And Noah was six hundred years old when the flood of waters was up on the earth. And Noah went in, and his sons and his wife and his sons' wives with him into the ark because of the waters of the flood. Of clean beasts and of beasts that are not clean and of fowls and of everything that creepeth upon the earth. There went in two and two unto Noah into the ark the male and the female as God had commanded Noah. And it came to pass after seven days that the waters of the flood were upon the earth. In the six hundredth year of Noah's life in the second month on the seventeenth day of the month deep broken up and the windows of heaven were opened and the rain was up on the earth for forty days and forty nights. In the self-same day entered Noah and Shem, and Ham and japheth the sons of Noah and Noah's wife and the wives of the sons with them into the ark. They and every beast after his kind and all the cattle after their kind and every creeping thing that creepeth upon the earth and every fowl after his earth after his kind, every bird of every sort. And they went in unto Noah into the ark, two and two of all flesh wherein is the breadth of life. And they that went in, went in male and female of all flesh as God had commanded him and the Lord shut him in. And the flood was forty days upon the earth, and the waters increased and bore up the ark and it was lifted up above the earth. And the waters prevailed and were increased greatly upon the earth and the ark went up on the face of the waters. And the waters prevailed exceedingly upon the earth and all the high hills that were under the whole heaven were covered. fifteen cubits upward did the waters prevail and the mountains were covered. And all the flesh died that moved upon the earth, both of fowl and of cattle and of beast and of every creeping thing that creepth up on the earth, and every man. All in whose nostrils was the breadth of life, of all that was in the dry land, died. And every living substance was destroyed which was up on the face of the ground both man and cattle and the creeping things and the fowl of the heaven, and they were destroyed from the earth. And Noah only remained alive, and they that were with him in the ark. And the waters prevailed upon the earth for hundred and fifty days.

Jaya and Vijaya were the two watchers who stood at the gate of Mahāviṣṇu. Once the great hermit-sages Sanaka and others reached Vaikuṇḍa to visit Mahāviṣṇu. Then Jaya and

Vijaya treated the hermits without respect. The hermits cursed them that they would become Danvas (Asuras or giants). They also said that when they were slain thrice by Mahāviṣṇu they would reach heaven. At that period when hermit Kaśyapa was carrying on his evening prayer and devotional rites, his wife Diti approached him with lustful desire. Kaśyapa told her that as he was engaged in prayer and mediation it was not proper on her part to select that particular moment for her lustful desire. But she persisted and the sage yielded and out of that union two sons were born. They are the two Asuras Hiraṇyākṣa and Hiraṇyakaśipu. Of these Hiraṇyākṣa was the incarnation of Jaya and Hiraṇyakaśipu that of Vijaya. With the birth of these two the whole world began to tremble. These two Asura brothers began to terrorize the world. They wandered about causing destruction and devastation wherever they went. Once Hiraṇyākṣa got down into the ocean and began to beat the waves in the ocean with his cudgel. The ocean began to sway and surge. Varuna (the Lord of water) was terrified and he ran to Mahāviṣṇu and sought protection. Mahāviṣṇu took the form of a Pig and came to the ocean. When Hiraṇyākṣa saw Mahāviṣṇu he took the earth in his hand and ran to Pātāla (the nether world). Mahāviṣṇu followed him and killed him and recovered the earth. (Bhāgavata, Skandha 3, Chapter 18; Bhāgavata, Skandha 2, Chapter 7 and Agni Purāṇa, Chapter 4).

With the death of Hiraṇyākṣa, his brother Hiraṇyakaśipu became furious more than ever. He wanted to average the death of his brother. His fury was turned towards Mahāviṣṇu. So he got on the top of the Mountain of Mandara and did penance before Brahmā and Brahmā appeared and granted him boons, one of which was that nobody but Viṣṇu sould be able to kill him. He returned with gladness and began to roam about tortuning devotees of Viṣṇu everywhere.

A son named Prahlāda was born to him. He was a god-fearing child and from-birth and ardent believer in Viṣṇu. Hiraṇyakaśipu tried his utmost to change his son to a hater of Viṣṇu. He got a special teacher for the purpose and Prahlāda was taken to the house of the teacher to live with him until he changed his mind. The result was that the teacher and all others who advised him ultimately became believers in Viṣṇu. Anger overpowered Hiraṇyakaśipu. Prahlāda was thrown before mad elephants. But the tusks of the elephant missed the aim and were driven into the earth and broken. Venomous snakes were employed and those which bit him had their fangs broken. Finally the child was put in blazing fire. But the child felt the fire to be cool and soothing. From that fire a ghost arose and tried to kill Prahlada. Instantly the Sudarśana, the wheel-weapon of Viṣṇu came down and cut off the head of the ghost. Hiraṇyakaśipu jumped with anger and called out. "Where is your Viṣṇu?" His son replied that his Viṣṇu dwelt in every movable and immovable thing. Hiraṇyakaśipu kicked at a stone pillar close by and asked him, "Is your Viṣṇu in this pillar?" Prahlāda replied, "My Viṣṇu is in Pillar and in fibre". Before he had finished, the Pillar broke open and a monster as horrible as the Destroyer Śiva, in the shape of a lion-man made its appearance.

"Mīmāṁsamānasya samuthito' grato
Nṛsiṁharūpastadalaṁ bhayānakaṁ
Prataptacāmīkaracaṇḍalocanaṁ
Sphuratsaṭākesarajṛmbhitānanaṁ

Karāladaṁṣṭraṁ Karavālacañcala-
Kṣurāntajihvaṁ bhrukuṭimukholbaṇaṁ
Stabdhordhvakarṇam girikandarādbhuta-
vyāttāsyanāsaṁhanubhedabhīṣaṇaṁ
Divispṛśatkāyamadīrghapīvara-
Grīvoruvakṣaḥsthalamalpamadhyamaṁ
Candrāṁśugauraiśchuritaṁ tanūruhai-
ṛviṣvagbhujānīkaśataṁ nakhāyudham."

"Before him who was waiting with curiosity to see what would happen, with eyes blazing as molten gold, mouth wide open in the middle of long bushy mane, tusks long and curved and protruding fearfully, tongue swaying like a sword, eyebrows fierce looking, ears standing erect and still, two nostrils as wide and deep as mountain canyons, jaws prominent and thick and broad and set with fierceness, colossal body reaching the sky, neck very thick and fat and short, breast excessively broad and strong, waist very small and narrow, body thickly covered with bushy hair exuberantly grown and as yellow as the light of the moon, a number of claws very sharp and pointed, the horrid monster Narasiṁha (Lion with human head) suddenly appeared. (Bhāgavata, Skandha 7, Chapter 8, Stanzes 20-22).

This was the figure of Narasiṁha. Mr. S. Paramesvara Iyer, Ulloor, has described this figure in his "Bhakti-dīpikā" as follows:

"Glaring eyes burnings as blazing cinder, tongue as a dagger just used in piercing to death, neck with folds, eyebrows looking mad, tusks like young moon, fierce face with bushy mane grown to it, hair long and sharp like pointed wire, claws looking like having drunk blood, body shining as if countless suns had risen together, all combined as if the fire of anger burning inside had incarnated, in the shape of a lion up to neck and human shape beyond the neck." (Bhaktidīpikā).

The horrid monster caught hold of Hiraṇyakaśipu the King of the Asuras, pushed him to the groupd and opened him heart with its fierce claws. Blood sprouted like a spring. With great ferocity he pulled out the intestines of Hiraṇyakaśipu and wore them round his neck as a garland and roared loudly. Prahlāda, with songs of praise and chanting of humns of adoration pacified the stormy Narasiṁha and bowed low down before him. The Narasiṁha was pleased with the devotion of Prahlāda. He blessed the child and then disappeared. (Bhāgavata, Skandha 7, Chapter 8).

It was to expel the Emperor Mahābali, that Mahāviṣṇu incarnated as a dwarf. To Kaśyapa, the son of Marīci and the gradson of Brahmā, was born of Diti, Hiraṇyakaśipu. And from Prahlāda the son of Hiraṇyakaśipu was born Virocana and Bali was the son of Virocana. Bali got the name Mahābali because of his prowess. He was the emperor of the Asuras. A fierce battle began over the Ambrosia got from churning the sea of Milk, between the Asuras and the gods. In the battle Indra cut Mahābali down with his Vajrayudha. The Asuras took the body of Mahābali to Pātāla (the nether world) where their teacher Śukra brought him to life again. Then Mahābali worshipped the Bhārgavas and became more powerful than before and went to heaven again and renewed the battle. This time he defeated the gods altogether and

subjugated the realm of the gods who were scattered to all sides. The Devas or gods are the sons of Kaśyapa born by his wife, Aditi. She felt very sorry at the defeat of the gods. Seeing that she was silent and sad Kaśyapa asked her the reason. She replied that she was thinking of ways to enable the gods to recover their lost power and position. Kaśyapa advised her to please Mahāviṣṇu by observing Dvādaśī vrata (fast of the twelfth lunar night). Aditi did so and Viṣṇu appeared before her and asked her what she desired. Her request was that Viṣṇu should take birth in her womb and recover Indra to his lost power and position. Thus Viṣṇu took birth as the younger brother of Indra in the shape of Vāmana (dwarf.)

At this time Emperor Mahābali was celebrating a sacrifice on the bank of the River Narmadā after having subjugated the whole of the world. A large number of hermits gathered there. Vāmana also was among them. He requested Mahābali to grant him three feet of ground as alms. The teacher Śukra warned Mahābali against granting the request. But the emperor granted the request and asked Vāmana to measure the ground. Vāmana immediately enlarged his body and measured the heaven, the earth and the Pātāla (the upper realm, the earth and the lower realm) in two steps and asked for place for the third step. The honest Mahābali showed his head and requested to complete the three steps. Vāmana put his step on the head of Mahābali and pushed him down to Pātāla. Thus, the gods regained their lost places. (Bhāgavata, Skandha 8, Chapter 19). A description that by the toe of Vāmanas' raised foot (raised for measuring the third step) the testicle of Brahmā was cut open where from the Ganges originated, is seen in the Bhāgavata, Skandha 5.

When Viśvāmitra took Rāma and Lakṣmaṇa to the forest they entered a holy hermitage and Viśvāmitra told the boys that it was the hermitage where Aditi, long ago had observed Devādaśī fast. It was in that same place that Vāmana incarnated and place his step on the head of Mahābali.

"The bright Mādhava took birth in Aditi as Vāmana and went to Mahābali, requested for three feet of ground and brought under control the three worlds for the good of all. By binding Bali by might, he gave to Indra the three worlds and this hermitage is the place where "He once placed his steps. I am a devotee of that Vāmana."

Once Kārttavīryārjuna pleased the hermit-sage Dattātreya the son of Atri, by doing penance and got the boon of one thousand hands. One day he want to the forest for hunting and entered the bank of Narmadā. The hermit Jamadagni had been living other with his wife Reṇukā and sons Paraśurāma and others. The king being tired of hunting got into the hermitage. Paraśurāma was not there. the hermit called his divine cow Kāmadhenu, which provided the king and his followers with a very good supper.

When the king departed he asked for the wonderful cow. The hermit did not consent. The king caught hold of the cow by force and went to his city. Paraśurāma went to Māhiṣmatīnagar the capital of Kārttavīryārjuna, killed the King and took Kāmadhenu back. From that day onwards the sons of Kārttavīrya were waiting for an opportunity to take revenge.

Once Reṇukā went to the river to bring water. A gandharva (semi god) named Citraratha was bathing in the river. She happened to look at him for a little while. When she returned the hermit was very angry and asked each of his sons to cut off the head of their mother. They all refused. But Paraśurāma immediately obeyed his father and cut off her head. His father was

pleased and said that he might ask any boon. He requested his father to bring his mother back to life. Accordingly Reṇukā was brought back to life.

Once the sons of Kārttavīrya got into the hermitage, at a time when Paraśurāma was away and cut off the head of the hermit Jamadagni and took it off. When he returned his mother told him how his father was killed. She cried and beat her breast twenty-one times. Paraśurāma became an incarnation of revenge, and travelled over the world twenty-one times and killed every Kṣatriya King. The blood of all those kings flowed into one channel and gathered in a holy Bath called Syamanta-pañcakaṁ. Thus, Mahāviṣṇu took his sixth incarnation as Paraśurāma and fulfilled his duty of destroying the wicked Kṣatriya Kings (For details about Paraśurāma see under Paraśurāma and Kārttavīryārjuna). (Bhāgavata, Skandha 9, Chapter 16).

At the end of Kaliyuga (the Age of Kali) all the people would become atheists and sceptics. Rewards will be received from the depraved. The classes will be mixed. People would become degenerate having no good qualities. A religion called "Vājasaneyam' with its fifteen doctrines only will be acceptable. People would become irresponsible wearing the garment of duty. Lawless people would take the form of kings and will begin to eat men. In those days Lord Viṣṇu will incarnate as Kalki, the son of Viṣṇuyaśas and the priest of Yājñavalkya and learn the arts of wielding weapon and handling missiles and destroy all lawless ones. The subjects will be brought back to the four classes and the four Āśramas or stages of life and the doctrines and directions of the long-established religion and peace and order will be restored. Then the Lord will cast away the form of Kalki and go to heaven. After that, as of old, Kṛtayuga (the first age) will begin class distinctions and the four stages of life and such other establishments will once more prevail. (Agni Purāṇa, Chapter 16).

It is mentioned in Śrī Mahādevī Bhāgavata, Skandha 1, Chapter 3 that Mahāviṣṇu had taken the twenty-six incarnations given below:

(1) Sanaka (2) Sananda (3) Sanātana (4) Sanatkumāra (5) Varāha (pig) (6) Nārada (7) Nara Nārāyaṇas (8) Kapila (9) Dattātreya (10) Yajña (11) Ṛṣabha (12) Pṛthu (13) Matsya (fish) (14) Mohinī (15) Kūmara (turtle) (16) Garuḍa (eagle) (17) Dhanvantari (18) Narasiṃha (Lion-man) (19) Vāmana (dwarf) (20) Paraśurāma (21) Vyasa (22) Śrī Rāma (23) Balabhadrarāma (24) Śrī Kṛṣṇa (25) Buddha (26) Kalki. (Information about Matsya, Kūrma, Varāha, Narasiṁha, Vāmana and Paraśurāma, are given under the word Avatara and for the rest see the same words.

In the first Skandha of "Bhāgavata Kilippattu" the incarnations are exhaustively dealt with as follows:

> "And after that to make it possible for the Lord with four faces to rule his subjects justly and well. He took various incarnations with his portions the first four of which are four persons, Sanaka, Sananda, Sanātana and Sanatkumāra, in the order given, four or five-year old children, well-versed in the four Vedas, the four always inseparable wandered everywhere come to the world to show the merits of Brahmācarya (the vow of celibacy). To kill Hiraṇyākṣa and to lift up the earth. He took the form of Sūkara (Pig). To show the world the tattva (essence) of Sat (good) and tama (darkness). He took the form of hermit Nārada. To show the merits of penance. He became Nara and Nārāyaṇa. To impart to the world the meaning of Sāṁkhya Yoga (Indian Philosophy dealing with evolution and union with the Supreme Spirit). He came as Kapila the learned. To teach the world the

laws of chastisement. He was born as Datta of the wife of Atri. Then he came as Yajña to become Indra. The next incarnation. He took was Ṛṣabha, the noble King. To soorten and flatten the earth, he came as Pṛthu. To recover the Vedas he took the form of Matsya (fish). To remove wrinkles and grey hair the gods had churned the sea of Milk and then to lift the mount Mandara. He went under it and as a bird. He got up on it. To give the world Āyurveda (the scripture of medicine). He came as Dhanvantari. To entice Asuras and to recover Ambrosia from them. He took the form of Mohinī. To save the devoted Prahlāda and to slay his father. He came in the form of Narasiṁha. Then as Vāmana the younger brother of Indra to deceive Mahābali and to recover the lost worlds for the gods he came. To destory the kings who were haters of Brahmins. He came as the son of Jamadagni. Then he took the incarnation of Veda Vyāsa. And to slay the giant Rāvaṇa. He became Śrī Rāma. Next we see him as Balabhadrarāma. Then He came as Devakīsuta [son of Devakī (Kṛṣṇa)]. Next he came in the Kaliyuga as Śrī Buddha and at the end of Kaliyuga. He came as Kalki. And there are many incarnations still to speak of."

AVĪCI

One of the twenty-eight hells. The following are the twenty-eight hells:

(1) Raurava (2) Sūkara (3) Rodha (4) Tāla (5) Viṣāsana (6) Mahājvāla (7) Taptakumbha (8) Lavaṇa (9) Vilohita (10) Rudhirāmbhas (11) Vaitaraṇi (12) Kṛmīśa (13) Kṛmibhojana (14) Asipatravana (15) Kṛṣṇa (16) Lālābhakṣa (17) Dāruṇa (18) Pāyavāha (19) Pāpa (20) Vahnijvāla (21) Adhaśśiras (22) Sandaṁśa (23) Kālasūtra (24) Tamas (25) Avīci (26) Śvabhojana (27) Apratiṣṭha (28) Aprāci. (Viṣṇu Purāṇa, Aṁśa 2, Chapter 6).

The hell called Avīci is described thus : "This is the hell meant for those who stand false witness, who take false oath and false name. The soldiers of Yama will push these false people into the hell of Avīci, from the top of a mount which is a hundred yojanas (league) high. The place of Avici, like the waves of the ocean, is swelling and falling and swaying and surging always. When sinners fall there their bodies will be crumbled to pieces. Their life will enter into new bodies and then the punishment will be repeated again and again." (Devī Bhāgavata, Skandha 8).

AVIKṢIT I

A famous King, The son of karandhama and father of Marutta. He was honoured even by Bṛhaspati, having peformed a hundred horse sacrifices. Mention is made in the Mārkaṇḍeya Purāṇa that Avikṣit had seven wives: Varā, Gaurī, Subhadrā, Līlāvatī, Vibhā, Maṅgavatī, and Kumudvatī. Besides them Vaiśālinī the princess of Viśālā also was his wife. He had taken this Vaiśālinī from her Svayaṁvara dais (the bride herself selecting a husband from those who are present), defeating the kings who were present there. Those defeating kings, later, joined together and defeated Avikṣit and took him a prisoner. Finally Karandhama rescued him. His greatness is described as follows:

"The righteous man Avikṣit is equal to Indra in prowess. This austere and righteous man has become a great sacrificer. In brightness he is equal to the Sun, as forgiving as the earth, in intelligence equal to Bṛhaspati and as firm as the Himālayas. By his thought, word, and deed

and self control and noble actions he kept his subjects in peace and prosperity."

ĀYODHADHAUMYA

Āpodadhaumya, Apodadhaumya, Dhaumya. A great Muni (sage). He had three disciples, Āruṇi, Upamanyu and Veda.

He belonged to Pāñcāla, and once his guru deputed him to construct embankments in the field. But, his to construct embankments did not succeed. Finally he lay himself in the field where the embankment was required, and then the flow of water stopped. The guru enquired about Āruṇi, who was thus lying in the field. Then only he knew the reason for Āruṇi's absence. The guru went to the field and called Āruṇi. Then the embankment burst open and Āruṇi came out, and because of that Āruṇi got the name Uddālaka.

Once Dhaumya (the guru) asked his second disciple Upamanyu to tend the cows. He used to take care of the animals grazing in the woods during daytime and return home at dusk and prostrate before the guru. Looking at the plump and healthy body of Upamanyu the guru asked him how he was feeding himself. His reply was that he was begging alms and feeding himself with what he got thus. Then the guru asked him to handover to him (guru) all alms got in future. After that he used to give everything he got by way of alms to the guru. And, he continued returning to the Gurukula at dusk and prostrating before the guru. Finding Upamanyu even then as plump and healthy as he was formerly, the guru said: My son Upamanyu, you handover to me all the alms you get, and yet your body looks as trim as of old. How happens it so?" Upamanyu replied : "After giving the alms I get first to you, my guru, I do again beg for alms and feed myself". To this the guru reacted thus: My boy, what you do is not the proper thing. By the second course of alms-taking you stand in the way of other people getting their food. It is gross injutice to do so."

Upamanyu, from that day onwards strictly followed his guru's instruction, and continued returning at dusk to the guru and doing obeisance to him.

Even then finding Upamanyu to be quite plump and healthy the guru told him. "Well, now you handover to me all the alms your get, and you do not take alms a second time the same day. Yet you are quite fit and at. How is it so?"

To this Upamanyu's reply was that he was feeding himself on the milk of the cows he tended. The guru told him that this too was not just and proper on his part. The guru had not permitted him to drink milk thus.

Upamanyu agreed to obey his orders. And, as usual he continued tending the cows and returning at dusk. Even then he maintained the same plump and healthy plysique. And the Guru told him as follows: "You do not eat the food you get at the first alms-taking, you do not go in for alms a second time the same day, nor do you drink milk. Yet, how is it that maintain the same at and healthy physique as in former days?"

The blessings of the Aśvinīdevas took full effect, and Upamanyu hurried to his guru and prostrated at his feet. Dhaumya and the other disciples of his congratulated Upamanyu.

Ayodhadhaumya one day said to Veda, his third disciple: "You stay with me for sometime serving me. That will bring you all prosperity in life." Veda agreed, and stayed for a long time in the Āśrama in the service of the guru. Without even the slightest murmur he put up with

every discomfort and hardship, be it acute hunger and thirst or extreme cold or heat, and gladly performed all the wrok and duties the master imposed on him. The guru was absolutely pleased and his blessings resulted in all prosperity and omnipotence for the disciple.

AYODHYĀ

A city in North India which enjoyed great importance and reputation for many years as the capital of the kings of the solar dynasty. (See Ikṣvāku dynasty). All the kings of this dynasty ruled the country from this city as their capital. Vasiṣṭha, the great preceptor of the Ikṣvāku, Rājas, came to Ayodhyā during the period of the reign of Kalmāṣapāda, who was the thirtyfifth ruler in succession to Ikṣvāku. A quarrel broke out between Kalmāṣapāda and Vasiṣṭha during a hunting expedition, and Vasiṣṭha cursed the king and as the result the latter became a Rākṣasa. After regaining his former form as king, he apologised to Vasiṣṭha and they became friends again. At the request of the king in the interests of his dynasty Vasiṣṭha came to Ayodhyā, and the people were greatly elated. A son was born to Vasiṣṭha by Kalmāṣapāda's wife and that son was Aśmaka. After that Vasiṣṭha to go to Ayodhyā frequently and was installed as family preceptor of the Ikṣvākus. Till the time of Śrī Rāma they city of Ayodhyā maintained its pomp and glory, and after that gradually its decay and fall set in. Laudatory references to the city are found in most of the Purāṇas like the Mahābhārata, Brahmāṇḍa Purāṇa, etc.

THE AUDUMBARAS

The *Purāṇas* throw welcome light on a number of tribes of Northern India, among which mention may be made of the Udumbaras or the Audumbaras. The tribe is credited to have issued coins, both in silver and copper, specimens of which have been found at Pathankot in the Gurudaspur district and Irippal in the district of Kangra in North Punjab. On the basis of the provenances of their coins, Allan has located them in the area formed by "this valley of Beas or perhaps the wider region between the upper Sutlej and the Ravi".

The Audumbaras find mention in a number of ancient Indian literary text which include some *Purāṇas* such as the *Markandeya*, the *Vāyu*, and the Brahmāṇḍa. The *Markandeya Purāṇa* locates the Audumbaras in the middle portion of *Kūrma* or tortoise, to which the shape of India likens. This location, however, is in difference with that of the tribe as furnished by their coins as well as some literary texts. Barring this particular *Purāṇa*, the *Vāyu* and the *Brahmāṇḍa Purāṇas* do render us some help with regard to the origin of the tribe. The *Vāyu-Purāṇas* refers to them in the following manner:

Kachchhapaḥ Puraṇaś-chaiva Viśvāmitrasutas-tu vai /
tesāin gotrāṇi vahudhā Kauśikānāṁ mahātmanām //97
Pārthivā Devarātāś-ca Yajñavalkyāḥ Samarshaṇāḥ /
Udumbarā Udumbānās-Tārakā Yajamuñchatāḥ //98

The English rendering of the above extract is as follows:

'Kachchhapa and Purāṇa are issue of Viśvāmitra. Of great-souled persons, belonging to Kuśika, several *gotras* are traceable, such as Pārthiva, Devarāta, Yajñavalkya, Samarshaṇa, Udumbara, Udumlāna, Tāraka and Yajamuñchata'.

The evidences furnished by the *Brahmāṇḍa-Purāṇa* regarding the tribe are identical with

those of the *Vāyu-Purāṇa* and thus these two *Purāṇas* assign the Audumbaras to the Kuśika or Kauśika *gotra* and so to the family of the celebrated sage named Viśvāmitra. It is interesting to note here that the *Harivaṁśa* also describes the Audumbaras as belonging to the family of Viśvāmitra. The tradition of Viśvāmitra being the son of Kuśika may be traced to the *Ṛgveda* as well. In this way the *Purāṇas* echo the well known association of Viśvāmitra with Kuśika on the one hand and the less known connection between Viśvāmitra and the Audumbaras on the other.

Now, among the coins of the Audumbaras we come across an interesting variety represented by two specimens only. Made of silver and round in shape, each of these two coins bears a beared male figure on the obverse with a legend which refers to Viśvāmitra, *i.e.* Viśvāmitra. Neither this figure nor the legend concerned is found on any other type of coins. It is presumable, therefore, that Viśvāmitra was intimately related to the Audumbaras; he was, so to say, the 'national age' of the tribe. But is there any other evidence to show the relation between the celebrated sage and the bribe which is attested by the coins in question? Allan failing to notice any connection between the two concluded that "Viśvāmitra's connection with the Audumbaras is otherwise unknown."

It is again a Purāṇic text that comes to our help to explain the occurrence of this particular sage on the coins of the Audumbaras. The *Kālikā-Purāṇa* gives us an evidence with regard to the connection between the sage and tribe which has hitherto escaped the attention of scholars. The evidence is furnished by a story about the birth of Viśvāmitra to be found in the said *Purāṇa*. The story runs thus: 'Oh hearing that his son had been married, the wise Bhṛigu went to the hermitage of his son Ṛichīka to see his son and daughter-in-law. The two the bride and the bridegroom worshipped Bhṛigu and stood before him with folded hands. When Bhṛigu wanted to give his daughter-in-law some boon, Satyabatī prayed a son for her who would be well-versed in the observance of penances and the Vedas and a son for her mother who would be endowed with incomparable valour and prowess.

Bhṛigu thereupon granted the boon and became absorbed in meditation. Then he exhaled with care and from his breath issued two *charus* which he gave them to Satyabatī and said that the reddened *charu* was to be taken by her mother after embracing the be-tree (*Aśvattha*) and the white *charu* by herself after embracing a fig-tree (*Udumbara*). With these words the sage went away to his destination.

But Satyavatī and her mother mistakenly did the opposite things; in other words, Satyavatī embraced the *aśvattha* tree and partook of the reddened *charu*, while her mother ate the white *charu*.

The sage Bhṛigu, who was endowed with divine vision, came to learn about this contrariety. He arrived and said to his daughter-in-law that she would have a son who would be endowed with Kṣhatriya-like behaviour and her mother's son will be Kṣhatriya with Brahmānical behaviour.

Satyabatī then requested Bhṛigu to let her gradnson to be endowed with those qualities. Granting her prayer, Bhṛigu went away.

Thereafter the daughter of Gādhi gave birth to a valorous son named Jamadagni in proper time and her mother to Viśvāmitra to whom penance was wealth. Jamadagni studied the four Vedas within a very short time and the great soul also acquired skill in the science of archery

by himself. Viśvāmitra also became an adept in the Vedas and in all-sciences of archery within a short-time. Ultimately he became a Brāhmaṇa by dint of his penance.

Now, the most important point to note in this story is that the mother of Viśvāmitra, in order to have a child, embraced an *audumbara* (fig tree). Though the story contains a lot of miraculous and unbelievable things, the association of Viśvāmitra's birth with the *audumbara* tree is useful in explaining the occurrence of his name and figure on coins of the Audumbaras, the name of the tribe evidently being derived from the *udumbara* or audumbara tree and the tree in that case was presumably worshipped by the tribe as a totem.

Thus, the connection between the sage and the tribe gleaned from the *Vāyu* and the *Brahmāṇḍa-Purāṇas* is confirmed not only by a particular variety of the coins of the Audumbaras but also by the *Kālikā-Purāṇa* which is believed to have been composed between seventh and tenth centuries A. D. Together, all these *Purāṇas* therefore, are found to have thrown valuable light on the origin of the Audumbara.

B

BABHRUVĀHANA

A son of Arjuna.

When the Pāṇḍavas were residing in Indraprastha after marrying. Pāñcālī, Nārada went to see them once. With a view to avoiding any quarrel between the Pāṇḍavas over the one wife they jointly possessed, Nārada suggested that each should take Pāñcālī for a year in turn and he who violated the arrangement should go to the forest for a year. Once Arjuna went to the house of Yudhisthira who was with Pāñcālī and for thus violating the arrangement Arjuna had to go to the forest for a year. During this exile while he was staying at Gangādvāra he married the serpent girl, Ulūpi and got a son called Irāvān of her.

After that he went to a country called Maṇalūr. At that time that country was being ruled by a king called Citrāṅgada. Prabhañjana one of the forefathers of Citrāṅgada had, by hard penance for a progeny, acquired from Śiva a boon and each of his successors got a son each to maintain the line. But when it came to Citrāṅgada to his surprise he got a girl instead of a son. But he got her up as a son and named her Citrāṅgada. It was when she was ready for marriage that Arjuna went there. The king received Arjuna with respect and after enquiring about his welfare requested him to marry his daughter. Arjuna married her and stayed there for three months. Leaving that place Arjuna went to Pañcatīrtha and there he gave salvation to the celestial maidens who were lying in the Tīrthas as crocodiles. When he went back to Maṇalūr Citrāṅgadā had delivered a son whom he named Babhruvāhana. Promising them that he would take them later to Hastināpura, he left the place.

It was by a ruse that Arjuna made Bhīṣma fall. Arjuna put Śikhaṇḍī before his chariot and Bhīṣma refused to take arms against a eunuch and accepted defeat. But Gaṅgādevī witnessing the battle between Bhīṣma, her son, and Arjuna from above could not bear this foul play and so cursed that Arjuna would die at the hands of his son. Ulūpi the serpent wife of Arjuna heard this curse and went to her father Kauravya who in turn went to Gaṅgā and begged for a relief from the curse. Gaṅgādevī then said that Arjuna would be killed by Babhruvāhana but would be brought to life by Ulūpi by placing the Mṛtasañjīvanī stone on the dead man's breast.

The Mahābhārata battle was over. When Yudhiṣṭhira was performing the Aśvamedha Yāga Arjuna conducted a victory march with the Yāga horse. On his way he reached Maṇalūr.

At once Ulūpi called Babhruvāhana and asked him to challenge Arjuna. Babhruvāhana with his bow and arrows attacked Arjuna. Babhruvāhana with his bow and arrows attacked Arjuna and in the grim battle that followed Arjuna fell dead. Seeing this Citrāṅgadā came to the place of battle weeping and abused Ulūpi for persuading Babhruvāhana to kill his own father. Ulūpi immediately went to the serpent world and brought the Mṛtasañjīvanī stone and as she placed it on Arjuna's breast he came to life as if waking up from a sleep. When he saw Citrāṅgadā, Babhruvāhana and Ulūpī he smiled and asked them why they had all come there. Ulūpī then explained to him the story of the curse and extremely pleased over the end of the curse Arjuna took them all to Hastināpura.

BAKA I.

A demon. The Pāṇḍavas escaping from the trap of Arakkilla (lac-house) through a secret tunnel went to the village Ekacakrā on the banks of the river Gaṅgā and stayed there in the house of a Brahmin. Baka was a demon who was terrorising the villagers there. He used to come to the village freely and carry away people for his food. Because of this nobody lived in peace and so they all joined together and decided to send one man daily with plenty of other eatables to the demon in this cave. Days went by like that and one day the turn came to the Brahmin who was sheltering the Pāṇḍavas. That Brahmin had besides his wife one son and a daughter. The problem arose as to who should go to the demon. The father was willing but the wife did not want him to go and vice versa. The children began to cry and hearing the noise Kuntī, mother of the Pāṇḍavas, went there to enquire and learned the tragic story of the family. She immediately went to Bhīma and acquainted him with the problem before the Brahmin. Bhīma at once volunteered to go to the demon deciding to kill the man-eater and thus putting an end to his depredations.

Bhīma started on his journey to the demon carrying a cartload of rice and curry. Deliberately Bhīma arrived at the place of the demon very late. Baka rolled his eyes in anger at the sight of the late-comer. But Bhīma without heeding him sat in front of the demon and started eating the rice and curry. Baka charged at Bhīma with fury but Bhīma defended and a battle ensued in which Baka was killed and he fell dead like a mountain-head dropping down.(Chapters 157-164, Ādi Parva, M.B.).

BALA.

A son of Māyāsura. He lived in a place in the Netherlands called Atala. He created ninetysix different kinds of magic and gave them to the Asura magicians who by the use of them gave the Devas immense trouble.

Once when Balāsura yawned three bad women, Svairiṇī, Kāminī and Puṁścalī were born. They had with them a potable substance called Hātaka which they gave to men whom they liked and after enlivening the sex impulse in them enjoyed a sexual life with them to their heart's content. (Pañcama Skandha, Bhāgavata). Once during the fight between Indra and Jalandhara Bala defeated Indra in a pathetic way. Indra then sought refuge in him and praised him with songs. Flattered by this Bala asked Indra to ask of him whatever he wanted and the sly Indra requested for the physical body of Bala. Without the least hesitation Bala cut

his body into pieces and gave him. Indra threw away the cut pieces to different sides and all the places where these pieces fell were at once transformed into Diamond mines.

After the death of Balāsura his wife Prabhāvatī went to their preceptor (Kulagur) Śukrācārya and told him all that took place and requested to bring back to life her lost husband. But Śukrācārya regretted that he could not give life again to her dead husband but could by his powers make her hear his voice again. Prabhāvatī agreed to that and then she heard her husband say "Leave your body and join me". Prabhāvatī immediately courted death and joining Bala became a river. (Padma Purāṇa, Uttara Khaṇa, Chapter 6).

BALABHADRA.

(Balabhadrarāma, Balarāma, Baladeva). The elder brother of Śrī Kṛṣṇa and the eigth incarnation of Mahāviṣnu.

When the number of wicked kings increased Bhūmidevī (goddess of Earth) turned herself into a cow and took refuge in Mahāviṣṇu. Mahāviṣṇu then promised to be born as the sons of Vasudeva named Balabhadrarāma and Śrī Kṛṣṇa and destroy the wicked. Vasudeva was the son of the Yādava, Śūrasena, King of Madhurā. To Devaka the brother of another Yādava King, Ugrasena, was born a daughter Devakī. The marriage of Devakī with Vasudeva was celebrated but on the same day an Aśarīriṇī (a heavenly voice from above) said that the eighth child of Devaki would kill Kaṁsa. Instantly Kaṁsa put both Vasudeva and Devakī in jail. The first six sons born to Devakī were killed the moment they were born by striking them against the ground. Devakī became pregnant for the seventh time. The babe in the womb was Ananta incarnate by Viṣṇu's directive to be of help to him when he would also be born soon as Kṛṣṇa. Therefore it was necessary to save the child from the cruel hands of Kaṁsa as it was certain he would kill the babe the same way the had killed all the others before. So he ordered Māyādevī to take the child from the womb of Devakī and place it in that of Rohinī, another wife of Vasudeva. Māyādevī did so and the boy got the name Saṁgharṣaṇa, also because of this. The news spread that Devakī aborted. Rohinī delivered a boy and was named Saṁgharṣṇa alias Balabhadrarāma. (Daśama Skandha, Bhāgavata).

Śri Kṛṣṇa is the eighth child of Devakī. The elder brother Balarīma is white in complexion while the younger, Śrī Kṛṣṇa is black in complexion. There is a story behind this. The Devas decided to be born as Gopālas (shepherds) in the earth to be of help to Kṛṣṇa in his duty of killing the wicked. They informed Mahāviṣṇu of their decision and the Lord was immensely pleased. He then took one white hair from his head and said that it would go to Rohiṇī's womb and change into Balarāma and taking a black hair said that it would go into Devaki's womb and change into Śri Kṛṣṇa. It was thus that Balabhadra became white and Śri Kṛṣṇa black. (Chapter 199, Ādi Parva, M.B.).

Balabhadrarāma had six brothers born of his mother Rohiṇi. They were : Gada, Sāraṇa, Durdama, Vipula, Dhruva, and Kṛta. (Navama Skandha, Bhāgavata).

Till their marriage Śri Kṛsṇa spent his childhood in Aṁbādi and Balarāma, in Madhurā. Once the sage Garga went to the house of Vasudeva and it was he who then told the story behind the births of Balarāma and Kṛṣṇa. Hearing this Vasudeva went to Madhurā and brought Balabhadrarāma also to Aṁbādi. Gargamuni then performed all those sacred rites which were

usually done to boys of that age and both of them then remained in Aṁbāḍi. Several important events happened during their stay here, notable among which are: Pūtanāmoksam (killing of the demoness Pūtanā and giving her salvation). Śakaṭāsuravadha (killing the Asura, Śakaṭa), Tṛṇāvarttavadha (killing the Asura, Tṛṇāvartta), Vatsāsuravadha (killing the Asura, Vatsa). Bakavadha (killing the demon bird, Baka), Aghāsuravadha (killing the Asura, Agha), Dhenukāsuravadha (killing the Asura, Dhenuka), Kāliamardana (beating the snake, Kālia) and Pralambavadha (killing Pralamba).

Kaṁsa conducted a Cāpapūjā (worship of the bow) to kill Kṛsṇa. It was on a festive scale and both Kṛsṇa and Balarāma went to Mahurā to attend the same. There they killed Kaṁsa and after that went to the Āśrama of Sāndipani Maharsi for education. When they completed their education they at the request of the preceptor gave as Gurudaksiṇā (The fee you pay in the end for the instruction given) the lost child of the guru. Then they went to Madhurā and there several events took place, important among which was the fight between Kṛsṇa and Jarāsandha. By this time the Yādavas were becoming lean financially and so to make some money Kṛsṇa and Rāma went to the diamond-infested mountain of Gomantaka. On their way they met Praśurāma doing penance under a Banyan tree. On the advice of Paraśma they killed Sṛgālavasudeva and got immense wealth. On their return tāma and Kṛsṇa along with many Yādavas went and settled down in the island, Dvārakā, in the western ocean (Daśama Skandha, Bhāgavata).

Before the advent of Balarāma and Kṛsṇa the island Dvārakā was known as Kuśasthall. It was ruled over by a famous Rājarṣi, Revata. This king was the son of King Ānartta and grandson of emperor Śaryāti. Revata got a hundred sons, Kukudmin being the first and a daughter named Ravati. When the time for marriage of his daughter came the king was anxious to find out a fitting husband for her and he went to Brahmaloka to take the advice of Brahmā. Revati also accompained him. There stupefied he saw Vedas, Yajñas, mountains, rivers, oceans, Ṛtus, all in divine figures standing before Brahmā, worshipping him. The sweet celestial songs gave them both untold happiness. He then told Brahmā the purpose of his visit and Brahmā meditating for some time told him that Balabhadrarāma, son of Vasudeva, was the only one person suited for her. The king returned to Dvārakā and gave his daughter in marriage to Balarāma. (Saptama Skandha, Devī Bhāgavata).

When the great Pāṇḍava-Kaurava battle started Kṛsṇa became the charioteer of Arjuna and Balarāma went to the forest, Naimiśa. He was not much interested in the battle. At the forest of Naimiśa he saw Sūta telling Purāṇic stories to the several sages assembled there before him. Sūta did not rise up when he saw Balarāma and the latter moved to anger very soon cut off the head of Sūta. The sages assembled there decried the act to Balarāma and lamented deeply over the incident. At this Balarāma promised that he would give birth, from the dead body of Sūta, to one who will be well versed in all the Vedas, Śāstras and sciences. The sages then blessed Balarāma.

During that time there lived in the vicinity of Naimiṣa forest a demon called Balvala (Vatkala). He used to annoy the sages there and the sages requested Balarāma to put a stop to the atrocities of that demon. He immediately killed the demon by his weapon, Hala, and then raised from the dead body of Sūta a Pandita of great erudition. Later, to remedy the sin of

killing Sūta, Balarāma, repentant, visited all the sacred places in Bhārata. Once when he heard about the grim battle between Duryodhana and Bhīmasena, he went to the battle-field and tried his best to stop the war. Disappointed he returned to Dvārakā. (Daśama Skandha, Chapter 79, Bhāgavata).

Once the *ṛsis* Nārada, Kaṇva and Viśvāmitra came to Dvārakā. To make fun of them some of the Yādavas dressed a Yādava like a pregnant woman and producing her before the sages asked them what child she would deliver. Enraged at this the Munis said in one voice that she would deliver a mace and that iron mace would be the cause of the end of all Yādavas.

After the Mahābhārata battle the Yādava dynasty remained alive only for thirty-six years. After that by the curse of the Brahmin the Yādavas were all killed in drunken brawl between themselves in the very presence of Kṛsṇa and Balabhadra. This happened on the shore of Prabhāsa Tīrtha and Balarāma was sitting there then in deep meditation. Suddenly the soul of Balarāma went out from his mouth in the shape of a white serpent and the serpent entering the nether world was given a warm welcome by the prominent serpents there.

BALI.

A mighty monkey-king.

Bāli is the son of Indra. There is a story about the birth of Bāli as follows :

Sīkavatī who was devoted to her husband once carried her husband Ugratapas who was a leper, on her shoulder to the house of a harlot one night. On the way they saw the hermit Aṇimāḍavya, who had been placed on a trident by the order of the king, beating his limbs with agony. Lying on the trident he saw Ugratapas. Seeing the amorous nature of Ugratapas Aṇimānḍavya cursed him that before sunrise he would die. Sīkavatī who was a woman of great purity and loyalty hearing the curse said, "Let the Sun not rise tomorrow."

Next day, though it was time the sun did not rise. The night prolonged. Aruṇa the charioteer was ready at the usual time but saw the Sun sitting motionless. Wasting time was intolerable to the charioteer. So he decided to make the best use of the time at his disposal by witnessing a little of the dance of the celestial beauties in the realm of the Devas. But males had no admittance there. So Aruṇa took the shape of a beautiful woman and got in. Seeing a new person, very beautiful to look at, sitting in the midst of the celestial maids Indra grew amorous. He secretly took her to a dark place and a sort was born out of that coition. That son is Bāli. When Aruṇa returned the Sun was standing full of anger. Being afraid of him Aruṇa confessed everything to the Sun. When he heard the whole story the Sun expressed his desire to see that figure which Aruṇa had adopted. Accordingly Aruṇa again became a woman. The Sun also had coition with her and Sugrīva was the son born out of this coition. Bāli and Sugrīva were brought up by Ahalyādevī in the hermitage of Gautama.

At that time a monkey-king named Ṛksarāja had been ruling over the forest with Kiskindha as his capital. He had no sons and so he approached Indra and placed before him his grievances. Indra brought Bāli and Sugrīva from the hermitage Gautama and handed them over to Ṛksarajas. (M.B., Ādi Parva, Chapter 107; Brahmāṇda Purāṇa, Chapter 42; Uttara Rāmāyaṇa and Kampa Rāmāyaṇa, Pūrvakūṇḍa).

Owing to difference of opinion, Bāli defeated the Asuras who came for the churning of

the Sea of Milk. The devas who were pleased at this, gave Bāli, a woman named Tārā, derived from the Sea of Milk. Thus Tārā became his wife and he got a son by her, named Aṅgada who became famous as a mighty warrior-prince. Sugrīva married Rumā. At that time Ṛksarāja died and Bāli became king. (Kampa Rāmāvana, Pūrvakāṇda).

It was during this period that Hanumān was born. While Śiva and Pārvatī were living in the forest as monkeys Pārvatī got with child. The child was given to Bhagavān Vāyu (Wind-God) with the womb. Vāyu placed the womb with the child in Añjanā Devī's stomach. Nārada informed Bāli all these things. Bāli thought that his position would be lost, if a being born of Śiva, grew up in the form of a monkey. In accordance with the advice of Nārada, Bāli melted Pañcaloha (Five metals) and passed it into the womb of Añjanā. Still the child in the womb was not killed as it was the sperm of Śiva. The molten metals became earrings of the child in the womb. (Kampa Rāmāyaṇa, Pūrvakāṇda).

Once, the son of Maya, the carpenter of the asuras, wanted to defeat Bāli by a combat or cunning sleights as he was an expert wrestler and magician. He came to Kiskindhā in the midnight and standing before the palace, challenged Bāli, who getting angry came out followed by Sugrīva. Seeing the two of them the magician began to run. Bāli and Sugrīva chased him to a cave. Placing Sugrīva at the mouth of the cave Bāli followed the magnician. Before going, Bāli said to Sugrīva : "Brother, I will go in and kill the Magician and return. Be brave and stay here. If the Asura dies milk will appear at the mouth of the cave and if he kills me blood will be seen. If the latter happens close the mouth of the cave firmly and return to Kiskindhā and live happily there."

Bāli did not return even after a year. Finally the Asura was killed. But by the cunning sleights of the magician it was blood that appeared at the mouth of the cave. Thinking that his brother was slain by the magician Sugrīva felt sorry. Then he closed the mouth of the cave firmly with stone and returned to Kiskīndhā. Hearing about the death of Bāli the monkeys anointed Sugrīva as King. After a time Bāli returned stronger than before and saw the mouth of the cave closed. He thought that Sugrīva had closed the mouth of the cave deliberately to kill him and to usurp his throne. Bāli reached Kishindhā and drove Sugrīva away. Sugrīva fled to Mount Ṛśyamūkācala which was prohibited area for Bāli due to a course. Mātanga had cursed him that if he entered that mountain his head would be broken. So Sugrīva was safe in that mountain.

The desire of Bāli to take revenge on Sugrīva increased everyday. Everyday he used to go to the four sea shores and conduct bath, prayer, meditation, etc. and return to Kiskindhā within a short time. With one jump he will reach one place from another, and in each jump he would put one step on the head of Sugrīva in the Ṛśyamūkācala. Hunumān was the minister of Sugrīva. He was much annoyed at this habitual torture of Sugrīva. One day as usual Bāli was stepping on the head of Sugrīva to jump to another place, when Hanumān caught hold of Bāli by his waist. Hanumān thought that if Bāli was dragged down on the mountain somehow or other, his head would break and there would be an end of his wicked deeds. Bāli thought that if he could jump into to Kiskindhā with Hanumān it would be easy for him to destroy Sugrīva. But both were of equal strength. So Bāli did not jump with Hanumān to Kiskindhā and Hanumān did not drag Bāli to the ground. Both did not know how to stop torturing

Sugrīva and Hanumān agreed not to cause any trouble to Bāli. Both returned to their own places. After that Sugrīva lived in Ṛśyamūkācala with his ministers and Bāli in Kiskindhā.

Bāli had got a boon from the Gods that he would get half the strength of his opponent who stood face with him in fight. This power enabled Bāli to defeat all his foes and bring the countries in all directions under his away. Rāvaṇa heard about this and decided to overpower Bāli somehow or other and approached Kiskindhā. Bāli knew this. His minister, Tāran, went to Rāvaṇa and told him about the power of Bāli and of the boon by which Bāli got half the strength of his opponent. When Rāvaṇa heard of this peculiar boon he decided to kill Bāli. His idea was to kill Bāli by going behind him when he went to the sea-shore to take bath in the morning.

Next morning Bāli went to the eastern sea-shore and began his prayer and meditation. Rāvaṇa approached Bāli from behind and sat close to him. Perhaps the idea of Rāvaṇa might have been to take Bāli by his tail and beat him on the ground. Bāli knew that Rāvaṇa was sitting behind him. But pretending that he knew nothing put his long tail on the body of Rāvaṇa, and passed it lengthwise and breadthwise through every part of his body and tied him like a bundle of faggots, and made a jump into the air. Within a short time he visited all the usual places and reached Kiskindhā. Seeing Rāvaṇa hanging by the tail of Bāli, even the women folk laughed. Thus Rāvaṇa admitted defeat. Bāli let him go unhurt .

After Sitā had been stolen away Rāma and Laksmaṇa wandered about in the forest. Then they met with Hanumān, who took them to his King Sugrīva. Śrī Rāma and Sugrīva entered into a treaty, by which Śrī Rāma was to kill Bāli and to restore to Sugrīva his wife who was under the custody of Bāli, and to make him to King of Kiskindhā, in return for which Sugrīva and his men had to help Śrī Rāma to find out and recover Sitā.. In accordance with the conditions of the treaty, Śrī Rāma and Sugrīva reached Kiskindhā, to confront with Bāli. Śrī Rāma and Sugrīva had hit up on a plan, by which Śrī Rāma was to shoot Bāli down, when Sugrīva was engaged in boxing with Bāli. Sugrīva challenged Bāli to a single combat. Bāli came out and a horrible boxing began between the two. But Śrī Rāma could not distinguish one from the other. Their faces were so alike. Sugrīva, being defeated, receded from fight. Śrī Rāma and Sugrīva returned to Ṛśyamūkācala. Sugrīva spoke ill of Śrī Rāma. But Śrī Rāma revealed the truth, and Sugrāva believed it. Next day morning both of them started for Kiskindhā to kill Bāli. Śrī Rāma had put a flower garland around the neck of Sugrīva to distinguish him from Bāli. This time Tārā tried to the utmost to dissuade Bāli from fighting. But without paying any heed to her words Bāli engaged Sugrīva in fighting. Śrī Rāma, sitting in ambush, instantly sent an arrow to the breast of Bāli who looked to the side from which the arrow came. Before falling down, looking at Śrī Rāma Bāli said "It is not right on the part of the King of Ayodhyā to have shot an arrow from ambush". Hearing that Śrī Rāma said, "If you see me face to face you will become devoted to me. It is not right to kill one's devoted. You are a friend of Rāvaṇa, who as you know, is my foe. If I let you alone Rāvaṇa is likely to get your help. Besides, you have a boon that you will get half the strength of the foe who faces you, and as such you cannot be killed by anybody in direct fight. It is unavoidable for the safety of Sugrīva, for my interest, for the protection of the world at large, and for the preservation of law and order that you should be killed. Was it not a violation of duty on your

part to steal the wife of Sugrīva?"

Bāli fell down. Immediately Tārādevī and Aṅgada arrived there. Tārā spoke very harsh words to Śrī Rāma. At last Bāli entrusted Tārā and Aṅgada with Śrī Rāma and then he died.

BALI (MAHĀBALI) I.

An emperor of the Asuras. He was the son of Virocana and the grandson of Prahlāda. The Asuras or the Daityas are the sons born, of his Diti, to Kaśyapa Prajāpati, son of Marīci and grandson of Brahmā. There were so many Asura born as the sons of Diti. But among them Hiraṇyākṣa, Hiraṇyakaśipu, Śūrapadmā, Siṁhavaktra, Tārakāsura and Gomukha were notorious. Of their sisters Siṁhikā and Ajamukhī were famous.

Four sons called Prahlāda, Saṁhrāda, Hrāda and Anuhrāda were born to Hiraṇyakaśipu. Virocana was the son of Prahlāda and Mahābali was the son of Virocana. Bāna was born from Mahābali and four crores of Asuras called Nivātakavacas were born from Bāṇa.

Once Mahābali had stolen the wealth of Devendra. While he was carrying it to his house, it all fell in the ocean. Mahāvisṇu ordered the devas (gods) to recover the lost wealth from the ocean. It was impossible to churn the ocean without the help of Mahābali. So the Devas went to Mahābali and sought his help. Mahābali agreed to help them.

The real aim of the Devas was not to regain the lost wealth but to obtain the celestial nectar known as Nectar of Immortality (Amṛta) and to defeat the Asuras in battle. On the side of the Asuras there was the knowledge of the Mṛtasañjīvanī (life-restoring remedy). So the dead were being brought to life. But it was not possible for Devas to do so. It was to make up this deficiency, by obtaining Ambrosia from the sea, that the Devas tried to churn the sea, under the pretence of recovering the lost wealth. Mention is made in the Visṇu Purāṇa, Aṁśa I, Chapter 9 and Matsya Purāṇa, Chapters 250 and 251 that these events took place during the regime of the Indra named Mantradruma in the Cākṣusamanvantara (the period of the Manu named Cākṣuṣa).

The great teacher Śukra again anointed Bali, who was brought to life again, as Indra. After that he performed the sacrificed of Viśvajit (conqueror of the world) on behalf of Bali. Assuming the responsibilities of government, Bali performed one hundred Aśvamedha Yāgas (Horse sacrifices) (Bhāgavata, Skandha 8).

After the Viśvajit sacrifice, Yajñadeva (god of sacrifice) who was greatly pleased at the sacrifice, presented Bali with a divine chariot, equal in all aspects to that of Indra, a golden bow, two quivers, which would never become empty and a divine armour, and his grandfather gave him a garland that would never fade, and the teacher Śukra gave him a divine conch and Brahmā presented a garland. (M.B., Śānti Parva, Chapter 216).

Mahāvisṇu had not been on good terms with the Devas, for a time. Taking this opportunity, Śukrācārya the teacher of the Asuras, persuaded Bali to engage the Devas in a battle. Bali defeated the devas completely in a pitched battle. Thus, the realm of the gods came under the sway of Mahābali. Once, during that period Bali invited his grandfather Prahlāda to heaven and requested him to accept the most honourable seat there. Prahlāda accepted his invitation and anointed Bali as Indra. Bali required to Prahlāda as to the method of carrying on the government of heaven. Prahlāda said thus in reply: "Once virtue will always win. Rule the

kingdom without deviating from virtue." (Vāmana Purāṇa, Chapter 74). Because Bali had ruled his kingdom according to the advice of Prahlāda, he became famous in the three worlds.

According to the version of Bhāgavata, Prahlāda when he grew old, left his kingdom in the hands of his son Virocana and went to the forest for penance. Virocana was not as famous as Prahlāda. After the period of Virocana, Mahābali came to the throne. He was a mighty king. Within a short time the became the emperor of the Asuras. It was during this period that the churning of the Milk Sea took place. The Asuras and the Devas (gods) sat on either side and using the mount Mandara as churn-drill, churned the Milk Sea and obtained Amṛta (the celestial nectar of immortality). A battle took place between the Asuras and the Devas for the possession of Amṛtakalaśa (the Ambrosia and the container) and the emperor Mahābali was killed in the battle. The Asuras carried the dead body of Mahābali to his capital, where Śukrācārya (their teacher-priest Śukra) brought him to life again by the help of sacred herbs. Mahābali instantly waged another war, fiercer than the previous ones, with the Devas, and having defeated them, he drove them out of their realm and brought it under control. (Bhāgavata, Skandha 8).

As the whole of heaven came under the sway of Bali, the Devas began to leave the country one by one. Everybody was happy and comfortable under the rule of Bali. But the Devas and Brāhmaṇas were denied the privileges they deserved. They approached Visṇu and represented their grievances. Visṇu told them thus : "Bali is devoted to me. Still, to redress your grievances I shall take the incarnation of Vāmana shortly."

In course of time the Asuras and their countries began to be weakened. Seeing the approach of destruction emperor Bali became thoughtful. He approached Prahlāda to learn the reason. Prahlāda told Bali thus : "Lord Visṇu is now staying in the womb of Aditi for his incarnation as Vāmana. That is why the country and the Asuras are subjected to destruction. Hearing this Mahābli said : "Our Rāksasas are more powerful than that Visṇu." Hearing these haughty words of Bali, Prahlāda got angry and cursed Bāli "Let your country be destroyed." Bali requested Prahlāda to pardon him. Prahlāda advised Bali. "You will get salvation only by relying on Visṇu". (Vāmana Purāṇa 77).

The defeated Devas had taken refuge in forests. Aditi the mother of the Devas was very sorry at this. She shed tears before her husband Kaśyapa Prajāpati, who advised his wife to take a fast of twelve days, and taught her the rules and rituals of the fast. Accordingly she took the fast, Viṣṇu appeared before her and asked her what boon she wanted. She requested Viṣṇu to take birth as her son, to drive away Bali and to restore her sons, the Devas (gods), to their kingdom of heaven. Mahāviṣṇu agreed.

Aditi became pregnant and gave birth to the son Vāmana. He was an incarnation of Mahāviṣṇu. [The 5th incarnation (Avatāra) of Viṣṇu].

At this time Mahābali was performing a sacrifice on the bank of the river Narmadā. Vāmana came to the place of sacrifice in the dress of a hermit boy and told Mahābali that the was a helpless hermit boy and requested that he might be given three steps of ground. Mahābali was pleased with the boy and told him that he was willing to give the boy even the country called Bhṛṅgā raka and that he was prepared to forego the kingly pleasures for the boy. The hermit boy did not show any desire for them. So many gathered round them to witness this

sight. The teacher Śukrācārya called Mahābali and said that the boy was a cheat and that this request should not be granted. But Mahābali decided to grant the wish of the boy and as a token of his gift he began to offer the boy water from a waterpot. Then the teacher got into the mouth of the pot in the shape of a mote and water would not flow freely out of the mouth of the pot. Knowing this Vāmana took a grass of Darbha and pushed it at the mouth of the pot. The grass pierced one eye of Śukrācārya. From that time onwards Śukrācārya had only one eye. Water flowed freely into the hands of Vāmana. Śukra got angry and cursed Bāli. Vāmana began to measure, the ground and simultaneously began to grow. The asuras who were horrified at this began to attack Vāmana with anything they could lay hands on. Still Vāmana was growing. Finally he became an immensely large being. With one step he measured the whole of earth and with the second step he took the whole of heaven. Then he asked Bali, where to place the third step. Mahābali said that he had only his body left, as his own, and that Vāmana might take it and complete three steps. Vamana placed his foot on the head of Bali and pushed him down to Pātāla (the Netherworld). Thenceforward the Asuras became the inhabitants of Pātāla. (Bhāgavata, Skandha 8).

Once Rāvaṇa visited Bali who was under custody in Pātāla, and said to him, "I have come to save you from here. So get yourself free from the custody of Mahāvisṇu, with my help." Hearing this, Bali asked Rāvaṇa to fetch the two earring of Hiraṇyakaśipu, which were shining like blazing fire a little away from them. Rāvana moved forward to take them. But he fell unconscious Bali caused him to recover and said : "These earrings were worn by my great grandfather Hiraṇyakaśipu. How could you, who are not even capable, of taking his earrings, save me from his slayer, Viṣṇu? Viṣṇu is Almighty and All-powerful and Supreme Lord of everything." Hearing this, Rāvaṇa was filled shame and he returned. (Vālmīki Rāmāyaṇa, Uttara Kāṇḍa, Praksipta Sarga).

Bali, who was fallen from power took birth in the womb of an ass and roamed about. Brahmā instructed Indra to find out Bali.

BĀLAKHILAYA (S). (VĀLAKHILYAS)

A group of hermits.

Sixty thousand hermits were born to Kratu, one of the Saptarṣis (seven hermits), by his wife, Santati. They are called Bālakhilyas. Everyone of them was only the size of half a thumb, but they were as bright as the blazing sun and had attained control over their senses. (Viṣṇu Purāṇa, Aṁśa 1, Chapter 10).

A story connecting the birth of Garuḍa with Bālakhilyas occurs in the Purāṇas.

Once Kaśyapa Prajāpati performed a sacrifice to obtain children. The work of bringing firewood for the sacrifice was entrusted to Indra and the other Devas (gods) and the Bālakhilyas. When Indra was heaping up on heaps pieces of big logs the Bālakhilyas who were very small were bringing in chips of wood. Seeing this Indra laughed. The Bālakhilyas got angry and stopping the work entrusted to them began to do penance with a view to create another Indra. Knowing this Indra was much flurried. He went to Kaśyapa and told him everything. Kaśyapa went to the Bālakhilyas and pacified them. At this time Vinatā, a wife of Kaśyapa, was doing penance to obtain a son. Kaśyapa said that the penance of the Bālakhilyas would not be

fruitless and that as a result of their penance a son who would overpower Indra would be born to Vinatā. Accordingly a son was born to her. Garuḍa was that son. The fact that Garuḍa overthrew Indra when he went to heaven for ambrosia, is wellknown.

The Bālakhilyas live in the maṇḍala of Sūrya (solar region). They travel in front of the sun in the shape of birds. They wear hides of animals. They are righteous and are only as big as a thumb. They are very ardent in doing the works of Devas (Gods). They are sinless. There are Bālakhilyas living in the lunar region also. They worship the Sun daily. All the world stand firm in truth because of the penance of the Bālakhilyas.

(1) Garuḍa (Eagle) who went to the realm of Devas (gods) for Amrta (ambrosia) took rest on the branch of a banyan tree, and that branch was broken from the tree. Sixty thousand Bālakhilyas were doing penance hanging head downwards on that branch. Garuḍa knew this only after the branch was broken. Fearing the curse form them he took the branch in his beak and flew about here and there. At last, according to the advice of Kaśyapa, he took the branch to the mount Gandhamādana and without causing any harm to the small hermits placed it there.

(2) When Dusyanta entered the hermitage of Kaṇva he saw the Bālakhilyas doing panance, hanging down on the trees in the vicinity.

(3) In Vālmīki Rāmāyaṇa, Bālakāṇḍa, Sarga 51, it is mentioned that the Bālakhilyas were engaged in prayer and meditations and offering oblations to fire in the hermitage of Vasiṣṭha.

(4) It is mentioned in Vālmīki Rāmāyaṇa, Bālakāṇḍa, Sarga 51, that in period of the Rāmāyaṇa, in South India, when Rāvaṇa was going to the house of Mārīca, he saw the Bālakhilyas doing penance.

(5) The Bālakhilyas learned the Vedas and Śāstras (scriptures) sitting in the chariot of the sun.

BĀLVINASṬAKA

The hero of a story, given in Kathāsaritsāgara, Kathāmukhalambaka, Taraṅga six, to show that it is not good to make others angry. The story is as follows :—

Long ago there was a Brahmin named Raudra Śarmā. He had two wives. Both gave birth to a son each. The elder wife died and her son also was brought up by the younger wife. Being jealous she fed the child with food too hard for the child and it became lean with stomach swollen and the bones projecting. It looked an uncouth figure. Seeing him like this Rudra Śarmā called him Bālavinasṭaka (one who is lost when he is a boy). He gradually grew up. When he was only five years old he showed extraordinary intelligence. One day he decided to teach his foster-mother a lesson. On that day he was father, "Father, I have two fathers". Thenceforward the father began to doubt his wife, that she was having a lover. He grew jealous. He would not talk to her. The foster-mother thought Bālavinasṭaka was the cause for this change in her husband's behaviour. One day she called the boy to her mildly and asked him for the reason for the change in the behaviour of his father towards her. He said that he would bring about a change in the behaviour of his father if he would be cared for properly. She agreed. Then he took a mirror and held it before his father and when the reflection

of his father fell in the mirror he said, "Father, I have two fathers". Immediately the doubt of his father was removed. It is not right to make a boy angry.

BĀṆA (BĀṆABHAṬṬA) I

A Sanskrit poet who lived in the 7th century A.D. He was a member of the assembly of emperor Harsavardhana. 'Harsacarita' (prose) is the most important work of Bāṇa. Though many of the descriptions in this book contain exaggerations it affords plenty of scope for investigation into the features of ancient Sanskrit literature. He has mentioned about Vyāsa, Bhaṭṭāra-hriścandra, Sātavāhana, Pravarasena, Bhāsa, Kālidāsa and such others.

Hassacarita, in a sense, is a Romance. It is divided into eight Ucchvāsas. From the first two or three chapters informations could be had of Bāṇabhaṭṭa. His mother Rājyadevī died when he was a little boy. At the age of fourteen his father also died. After that he arrived at the palace of Harṣa. The story of Harṣacarita begins with the death of Prabhākara-Vardhana, father of Harṣa. The Book ends with the story incomplete. Harṣacarita is the only historic prose work available in Sanskrit.

BĀṆA

A mighty and powerful Asura.

Descended from Mahāviṣṇu in the following order: Brahmā-Marīci-Kaśyapa-Hiraṇya-kaśipu-Prahlāda-Virocana-Mahābali-Bāṇa.

Bāṇa began his region with the city of Śoṇitapura as his capital. Then he went to the vicinity of the Himālayas and began to do penance thinking of Śiva. Śiva made his appearance and asked him what he wanted. He requested that he should be considered as the son of Pārvatī and that he should be given thousand hands so as to destroy all his enemies. Śiva granted him the boon. From that day onwards Pārvatī considered him as the younger brother of Subrahmanya. He returned to his kingdom and began to reign.

BARBARIKA

Son of Maurvī born of Ghaṭotkaca, son of Bhīma. Skanda Purāṇa gives the following details about him.

Barbarika was Yasksa in his previous life. Once the Devas unable to bear the insufferable harm insufferable harm done to them by the Dānavas approached Lord Mahāviṣṇu for help and then the Yaksa who was present there at that time said with arrogance, "There is no need for Viṣṇu to curb the activities of the Dāvanvas. I shall do it myself." Hearing those arrogant words Brahmā cursed him saying that in his next he would be killed by Visṇu.

True to the curse the Yaksa was born in his next life as Barbarika, son of Ghaṭotkaca. To lessen the force of the curse Kṛsṇa advised him to worship Devī. At last pleasing the goddess by the kindly help of a Brahmin named Vijaya Barbarika killed a demoness called Mahājihva and a demon of name Repalendra. The Brāhmin further gave him a weapon named Vibhūti which could split the vital centres of the body of an enemy and said, "Use this weapon against the Kauravas who oppose the Pāṇdavas."

Once Barbarika defeated his grandfather Bhīma in a battle and greatly grieved over the

injury done started to commit suicide. The Devī appeared before him and reminded him thus, "You will get salvation only if you are killed by Śrī Kṛṣṇa and so desist from committing suicide."

BĀSKALA I.

A king of the Asuras.

Two sons, Hiraṇyākṣa and Hiraṇyakaśipu and a daughter Siṁhikā, were born to Kaśyapa Prajāpati of his wife Diti. Siṁhikā became the wife of Vipracitti. Four sons, Anuhrāda, Hrāda, Prahlāda and Saṁhlāda, were born to Hiraṇyakaśipu. Hrāda was the son of Hrada. Three sons Āyusmān, Śibi and Bāskala were born to Saṁhrāda.

Bāṣkala became one of the ministers of the famous and mighty hero Mahisāsura. Cikṣura was the minister of law and order. Tāmra was the Finance Minister. Asiloma was the Prime Minister and Biḍāla the minister of foreign affairs. Udarkka was the general of the army: Bāskala, Trinetra and Kālabandhaka were members of the administrative council. Śukrācārya was the minister of education. Bāskala played an important part in the battle between Mahisāsura and Indra. When soldiers were killed by thousands, Mahisāsura sent lastly, Bāskala and Durmukha. Bāskala engaged himself in a combat with Devi who fought on the side of the Devas. Bāskala became angry and aiming at the breast of Devi he gave a severe blow with his club. But Devī evaded him with her club and gave him a severe thrust with her trident at his breast and Bāskala fell dead. (Agni Purāṇa, Chapter 19; Devī Bhāgavata, Skandha 5).

BHADRAKĀLĪ

Another form of Pārvatī.

Lord Śiva, on hearing about the self immolation if fire of his wife, Satī at the famous yajña conducted by Dakṣa rushed in all anger to the spot and beat the earth with his matted hair, and there ensued two forces called Vīrabhadra and Bhadrakālī. This Bhadrakāli was really Satī or Pārvatī in another form.

There is a story in the Daśama Skandha of Bhāgavata that Kaṁsa took away from the room in which Devakī had delivered Śrī Kṛṣṇa the child of Yaśodā by whom Kṛṣṇa had been replaced, and dashed the child against a rock, and that the child then escaped from his clutches and rose up to the sky. That child was Bhadrakālī in another form. (Agni Purāṇa, Chapter 12).

Laṅkālaksmī who was guarding the city of Laṅkā, was the first to prevent Hanumān from entering the city. Tamil Purāṇas aver that this Laṅkālaksmī was an incarnation of Bhadrakālī. Hanumān thrashed Laṅkālaksmī with his left hand at which she vomitted blood and fell down unconscious. On regaining consciousness remembrance of the past occurred to her, and after thanking Hanumān, who restored her former form, she returned to Kailāsa. She complained to Śiva that she could not witness the Rāma-Rāvaṇa war. Then Śiva told her thus:

"You go to the Drāviḍa country and be put up in the 'Svayambhūliṅga' temple there. I shall be born there as Kampa, compose the Rāmāyaṇa in Tamil and get conducted the dolls-play. Then you would be able to enjoy the story of Śrī Rāma, especially the Rāma-Rāvaṇa war, both by hearing and seeing the same in better manner than by actually seeing the war.

Bhadrakālī acted according to this bidding of Śiva. There lived a great scholar named

Saṅkaranārāyaṇa close to the temple. His wife was Cinkāravallī. Lord Śiva, as decided upon previously was born as the son of Ciṅkāravallī, who had become a widow while she was worshipping 'Svayambhūdeva' for the gift of a child. But, Cinkāravallī. Who feared scandal in her, a widow, becoming a mother, forsook the child in the temple precincts and left the place. One Gaṇeśakaunta sighted the orphan child, and took it to Jayappavallan, the Kaunta chief. The Kaunta chief, who was without children brought up the orphan child's as though it had been his own child. Since the child was recover from the foot of the flagstaff it was named Kampa. Kampa, who was very intelligent even in his infancy, but lazy by nature turned out to be a great scholar and good poet in Tamil by the time he grew up to be a youth, and he became, consequently a prominent member in the 'poets' assembly' of King Cola. When to his name was added the plural suffix 'r' as a token of great respect he came to be known as Kampar.

Once King Cola asked Kampar and Oṭṭakkūtta another member of the poets' assembly to compose in Tamil poetry the story of Śrī Rāma. The King's direction was that. Oṭṭakkūtta should compose his poem up to the incident, Setubandhana (building a bridge in the sea up to Laṅkā) and Kampar should write the story of the war in his poem. Oṭṭakkūtta completed the task allotted to him within six months. But Kampar had not attempted to write even a single line. Having been informed about the matter the king ordered that the poem. Rāmāyana should be recited in the assembly the very next day itself. Kampar, who began writing his poem the same day with the object of completing it in itself fell asleep without writing anything at Kampar awoke early in the morning he saw a divine form disappearing from his room, and exclaimed, "Oh! mother! you have slipped away". To this the divine form replies, "Oh Kampar! I have finished writing". And, then the divine form vanished completely.

When Kampar got completely out of sleep and looked about the found the Rāmāyaṇa story fully written in verse on his desk. Kampar inferred that the poem was composed by Śāradābhagavatī, the presiding deity of learning and literature, and he was wonder-struck. He recited the poem in the royal assembly, and the king and others' too were wonder-struck. And, afterwards, according to the orders of the king the story of the war (Yuddhakāṇḍa Kathā) began to be exhibited as dollsplay in the presence of the idol of the Devī in the temple. Thus, Śiva incarnated himself as Kampar, recited the story of the Rāma-Rāvaṇa war in the temple, and hearing it Bhadrakālī danced.

The above is the chief legend about Kampar.

BADRAŚRAVA

A king whom the Purāṇas extol as having ruled Saurāṣṭra in Dvāparayuga. At the forest of Naimiśa sage Sūta told the following story to explain how Lakṣmī (goddess of wealth) took her abode in the houses of men.

Bhadraśravā (Bhadraśravas), who was ruling Saurāṣṭra had seven sons and a daughter of his wife Suraticandrikā. The daughter was named Śyāmabālā. Once truthful-Śyāmabālā was sitting under a green-wood tree with her playmates playing with diamonds and gold sand when the goddess of wealth disguised as an aged Brahmin woman went to the gates of the place and asked for permission to see the queen, Suraticandrikā. The sentries pressed for

details about her and then she said this : "My name is Kamalā. My husband is a man named Bhuvanāśva and we live in Dvārakā. Your queen in her previous birth was Vaiśya woman. One day she quarrelled with her husband and he beat her hard and then crying loudly she ran out of the house. I met her and when she told me her story I instructed her to observe a Puṇyavrata (Fasting to any particularity). She did it willingly and as a result she acquired great wealth and happiness.

One day the husband and wife died. Yama, the king of Death, then sent his orderlies to bring before him that couple who had always quarrelled with each other while living. Bound by ropes the ghastly servants of Yama were about to drag them to their land when the angelic servants of Viṣṇu with the insignia of 'Śaṁkha-Cakra-Gadā, on their lapels arrived there and those messengers of Lakṣmī headed by Svaprakāśa cut off the ropes and carrying them in Rājahaṁsa chariot took them through noble paths to the land of Lakṣmī. They lived there happily for a period calculated at the rate of a thousand years one week of Puṇyavrata observed. In the end to complete the goodness remaining they were born as king and queen on earth with plenty of wealth and happiness. But they have now forgotten about the Puṇavrata and I have come here to remind them of it."

The gate-keeper immediately went to her mistress and told her all that happened. But the queen, Suraticandrikā got angry when she heard the story and ordered the old woman to be sent away from there with thrashes. The old woman ran away from the palace crying loudly and Śyāmabālā on hearing the cry went and enquired about the incident. On hearing the story from the woman Śyāmabālā got instructions regarding that Puṇyavrata from the old woman and started observing it. Within four weeks she got married and went to her husband's house. After Śvāmabālā's departure from the place the wealth of the king began to wane and they became so poor that at the request of the queen the King Bhadraśravā went to his daughter to ask for help. The daughter gave his father a block of solid gold dropped in a paper. But on his return to the palace when the opened the bundle he found there a block of charcoal instead of gold. On seeing the mishap the king burst into a cry.

Suraticandrikā then went to her daughter and was well received and attended to. During her stay there the Puṇyavrata day of the month came and the daughter tried her best to make her mother also observe the same. But the poverty-stricken queen broke the fast without her daughter's knowledge by eating what remained in the dishes of the children. But the next month Śyāmabālā compelled her mother to observe the fast strictly and so Suraticandrikā took the Vrata successfully. A few days after that Suraticandrikā returned home and to her amazement found everything in plenty there once more. (Chapter 11, Bhaga 2, Padma Purāna).

BHAIRAVA II

A Pārṣada of Śiva.

Immediately after his birth, this terrible monster subdued all the Devas without getting the permission of Śiva. Enraged at it, Śiva turned him into a tree by a curse. But Śiva was soon pacified and lifted the curse by declaring that those who offered pūjā to gods would get the full reward for their worship only if they offered pūjā to Bhairava also.

Bhairava became a tree as soon as he was cursed. He became a tree because he subdued

the gods. Therefore, that tree came to be called "DAMANAKA" tree (Damana = Subdue). It has another name, "TĀTIRI" tree. Even now, pious people offer pūjā to this tree. (Agni Purāṇa, Chapters 52-80).

Once Brahmā and Viṣṇu became swollen with pride. In his haughty way, Brahmā insulted Śiva. Under the insult, Śiva was infuriated and out of the fire of his fury was born Bhairava with his black form. (Liṅga Purāṇa 1.90).

As soon as he was born, Bhairava rushed towards Brahmā and pinched off his fifth head which had insulted Śiva. By this, he incurred the sin of Brahmahatyā. For the expiation of this sin, as ordered by Śiva, Bhairava started on a journey to go a begging, with Brahmā's severed head in his hand. Śiva then created a woman named "Brahmahatyā" and asked her to follow Bhairava.

Although Bhairava visited many holy places, he was not able to liberate himself for the sin of Brahmahatyā. At last, at the suggestion of Śiva, he went to Vārāṇasī and washed off his sin. Brahmā's head which he carried, was also deposited there and the place became famous under the name of "Kapālamocana tīrtha". (Śiva Purāna, Śatarudra Saṁhitā).

In Kālikā Purāṇa there is an elaborate account of the family of Bhairava. According to this Purāṇa, Vijaya, the reputed King of Vārāṇasī was born in the family of Bhairava. Kālikā Purāṇa also says that Vijaya destroyed the Khāṇḍavī city and set up the Khāṇḍava forest in its place.

According to Kālikā Purāṇa, Bhairava and Vetāla were, in their previous births, two Śivapārsadas named Mahākāla and Bhṛṅgi. It was by the curse of Pārvatī that they were born as mortals in their next birth. (Kālikā Purāṇa 53).

The Purāṇas mention eight Bhairavas called Asitāṁga, Rurr, Caṇda, Krodha, Unmatta, Kapāli, Bhīsaṇa and Saṁhāra.

Bhairava has a terrible shape. He wears the crescent moon and plaited hair on his head. His weapons are, sword, arrow, dagger, bow, trident, rope etc. At times he is dressed in elephant-skin. He has five faces. Serpents are his ornaments. (Agni Purāṇa, Chapters 52-80).

BHAGA

One of the twelve Ādityas born as sons of Kaśyapa Prajāpati by his wife, Aditi. Visṇu, Śakra, Aryaman, Dhātā, Tvasṭā, Pūsā, Vivasvān, Savitā, Mitra, Varuṇa, Aṁśu and Bhaga—these are the Dvādaśādityas, and they were Devas famous as Tusitas in the last Cāksusamanvantara.

(1) Bhaga married Siddhi, and the couple begot three sons called Mahiman, Vibhuand Prabhu and three daughters called Suvratā, and Āśis.
(2) Bhaga participated in the birthday celebrations of Arjuna.
(3) At the time of Khāṇḍavadāha (burning of the Khāṇḍava forest) Bhaga, as a supporter of Indra, who was fighting Arjuna and Śrī Kṛṣṇa, sprang upon the enemies with sword in hand.
(4) Bhaga shines forth in Indra's assembly.
(5) Bhaga was also present at the installation of Subrahmaṇya as commander of the fighting forces.

(6) After Devayuga (Deva age), the Devas asembled together and decided upon the share of Yajñas due to each of them, and in thus fixing shares they left out Rudra. Enraged at this neglect Rudra made a bow and fought against the Devas. During the fight Rudra, with the point of his bow, extracted the hands of Savitā, the eyes of Bhaga and the teeth of Pūsā. Ultimately the Devas satisfied and pleased. Rudra, who returned to Bhaga and others the eyes, etc., which had been extracted.

BHAGĪRATHA

Many years had not lapsed after his coronation as king when, in the heart of Bhagīratha spiritual thoughts began to crop up. A great sage called Tritula was his guru. Once Bhagīratha asked the guru what was the means to get rid of worldly sorrows, and the guru replied as follows:

The ego will be annihilated when the tendencies and carvings towards objects of the senses are absolutely suppressed and the whole and perfect truth is realised through knowledge, the practice of concentration etc. The ego will not disappear as long as one does not become one's real self by completely overcoming the sense of pride, shame etc., which form the outer case of worldly life. The egoless state is the ultimate achievement and most supreme state. Oh! Bhagīratha! If you would get rid of sentiments like pride, etc., give up all attachment to material objects, become fearless and gift away, with thoughts concentrated on the inner self, all your wealth to enemies, and then move among those enemies, without any sense of ego and pride about this material body, and take alms from them (enemies) and also give up, who am your preceptor in the matter of knowledge; then you will become the most sublime Brahma". This advice of the guru affected him so much that Bhagīratha, holding his duties firmly in mind, engaged himself in spiritual practices, and after spending some time thus he performed, according to rules, the Agniṣṭoma Yajña aimed at gifting away everything. All wealth like cows, land, horses, gold etc. were distributed in gifts to noble Brahmins and the poor folk according to their eligibility for the same. Within three days he had gifted away everything except the clothes he was wearing. And, then the invited his neighbouring enemy king and gave to him without the least hesitation, the kingdom which had been bereft of all wealth. The ministers and other citizens felt very sorry about the whole thing. But, Bhagīratha left the country at once for other places having with him only the clothes he was wearing. He spent his days in various places and forests where he was not known even by name. Ere long, Bhagīratha attained ultimate spiritual solace. And, then he accidentally came to his former kingdom, which was then being ruled by the enemy king. The ministers and other citizens to whose houses he went begging for alms recognised him, and with sorrow unbearable they appealed to him to accept the throne again and rule the country. Bhagīratha rejected their request, and, after staying there for some time, he started for other places. During this wandering of his he met his old preceptor, Tritula, and both of them, in company, toured for sometime cities and forests. They felt it very painful to keep on to their body like that. They thought like this : "Why should the body be kept like this. What if this material continues to exist or perishes? But let it (the body) continue as long as it exists without in any way being against the order of things and ethical practices". And, in this frame of mind they traversed the forests. Now, the minister of a distant kingdom who was on the look out for a successor to the king

who had died heirless, persuaded Bhagīratha to accept the kingship of that country. The ministers of Bhagīratha's former kingdom also now requested him to resume his kingship, especially since its new ruler had already expired. Bhagīratha obliged them, and became once again king of his own country. (Jñānavāsisṭham).

Sagara, an old predecessor of Bhagīratha had two wives called Keśinī and Sumati. Keśinī had one son named Asamañjas and Sumati 60,000 sons. Sagara once conducted and Aśvamedha Yajña in the Indo Gangetic plane, when Indra stole away the sacrificial horse and kept it quite near to sage Kapila who was doing tapas in Pātāla. The 60,000 sons of Sagara set out in search of the horse and found it out in Pātāla. At the sight of the horse they shouted themselves hoarse. Enraged at this sage Kapila reduced those sons of Sagara to ashes in the fire which emanated from his eyes.

After entrusting Asamañjas with the duty of performing the funeral rites of his 60,000 sons Sagara expired. Asamañjas transferred that duty on to Aṁśumān, and he to Bhagīratha. Bhagīratha did penance on the sea-shore concentrating his mind on Gaṅgādevī. The Devī appeared before Bhagīratha and asked him to choose what boon he would, and he requested the Devī to perform the funeral rites of 60,000 sons of Sagara remaining in the form of ashes in Pātāla. To this Gaṅgādevī replied that the earth will not be able to withstand the impact of her powerful flow, but she shall, if Śiva permits, flow into his matted hair. And, Gaṅgādevī asked Bhagīratha to first get that permission. This did not dishearten Bhagīratha, who went to mount Kailāsa to do penance so that Śiva might grant him his prayer. He thus did penance for 1000 years. Śiva appeared to him and agreed to receive the rushing flow of Gangā water on his matted head. And, accordingly Śiva stood in position to receive the rushing waters of Gaṅgā, and Gaṅgā flowed on to his head. Even the most powerful flow of Gaṅgā water on his head did not cause Śiva to move from his position even by a hair's breadth. This awakened the conceit in Gaṅgādevī, understanding which Śiva contained her on his head. Without finding any outlet the waters of river Gaṅgā flowed along the matted hairs of Śiva for thousand years. So, Bhagīratha had once again to please Śiva. Thus pleased agains Śiva shook his matted head and one drop of water fell on the ground, and that is the river Ganges in North India. The Gaṅgā flowed along plane ground to Pātāla and performed the funeral rites of Sagara's sons. (M.B. Vana Parva, Chapter 108; Vālmīki Rāmāyaṇa, Bāls Kāṇḍa, Canto 42; Brahmānda Purāṇa, Chapter 97; Bhāgavata, Navama Skandha, Kampa Rāmāyaṇa (Tamil), Yuddha Kāṇḍa; Padma Purāṇa, Part 4, Chapter 21).

BHAVABHŪTI

A Sanskrit poet who lived in the 7th century A.D. His important works are the three dramas, Mālatīmādhava, Mahāvīracarita and Uttararāmacarita. Bhavabhūti was a Brahmin of the Kaśyapa Gotra. He was the son of one Nīlakaṇṭha and one Jātukarṇī. He was a great devotee of Śiva and he got his name Bhavabhūti later because of this. His original name was Nīlakaṇṭha. Bhavabhūti was born in Padmapura in the state of Vidarbha. But Bhavabhūti spent most of his life in the palace of Yaśodharmā, King of Kannauj.

Bhavabhūti's first drama is believed to be Mahāvīracarita. There are seven acts in this. The theme is based on the story of Śrī Rāma. But there are some variations from the original

Rāmāyaṇa in this drama. Bhavabhūti states that even at the time of the *svayaṁvara* of Sītā. Rāvaṇa was a suitor. There is an opinion among certain critics that Bhavbhūti did write only up to the 46th verse in the fourth act and the rest was written by another poet named Subrahmaṇya.

Mālatīmādhava is a drama of ten acts. It is a love-story of Mālatī and Mādhava. Mālatī was the daughter of the minister of Ujjayinī and Mādhava was the son of the minister of Vidarbha. It was while Mādhava was having his education in Ujjayinī that he came to love Mālatī. It was Kāmandakī who was a classmate of both the ministers and who became a *sannyāsinī* later who pulls the strings of this love story. The King of Ujjayinī wanted Mālatī to marry Nandana, a friend of his. But Mālatī did not love him. Yet afraid of getting the displeasure of the king, Mālatī father decided to give her in marriage to Nandana. In despair Mādhava was about to commit suicide when from the temple nearby Mādhava heard an agonised weeping. He rushed to the site of the sound and found to his bewilderment the gruesome sight of Mālatī being dragged for sacrifice by a sorceress named Kapālakuṇḍalā helped by her guru Aghoraghaṇṭa. Mādhava killed Aghoraghaṇta and saved Mālatī. Disappointed Kapālakuṇḍala swore that she would seek revenge on Mādhava and disappeared. Mālatī went back to her palace. At this time Madayantikā, sister of Nandana and Makaranda, a friend of Mādhava became lovers. Once Madayantikā was attacked by a tiger in a Śiva temple and Makaranda saved her from the wild beast, and they became lovers thereafter. The proposal to give Mältī in marriage to Nandana was still pending then. The marriage day was fixed and a day before that by a clever ruse played by the keenwitted Kāmandakī Mālatī and Mādhava eloped together. Makaranda, friend of Mādhava, was disguised and dressed in bridal robes and Nandana little suspecting the trick played on him married the substitute. Before they went to the bridal chamber for the night Nandana's sister came to see her new sister-in-law and moment she put he eyes eloped. Thus poor Nandana was left alone.

Kapālakuṇḍalā by her source separated Mālatī from Mādhava but luckily Saudāminī a disciple of Kāmantakī saved her from Kapālakuṇḍalā. Later Mālatī married Mādhava with the permission of the king. This is the story of Mālatī-Mādhava.

Uttararāmacarita is a play of seven acts. The theme is the story of Rāma after his return to Ayodhyā after the exile. It begins with the renouncement of Sītā.

All these three dramas used to be enacted during the festival of 'Kālapriyanātha' at Ujjayinī. The predominant emotion in Mahāvīracarita is 'Vira', in Mālatī-Mādhava, 'Sṛṅgāra' and in Uttararāmacarita 'Karuṇa'. In expressing and elaborating the emotion of 'Karuṇa' Bhavabhūti excels Kālidāsa. The one draw-back which keeps him second to Kālidāsa is his lack of humour and with. The sanskrit poet Dhanapāla in his book' 'Thilakamañjari' speaks about Bhavabhutī thus :

Spasṭabhāvarasā citraiḥ
Padanyāsaiḥ pravarttitā/
Nāṭakesu naṭastrīva
Bhāratī Bhavbhūtinā//

BHARATA

Son of Dusyanta born of Śakunatalā.

Descending in order from Viṣṇu - Brahmā-Atri-Candra-Budha-Purūravas-Āyus-Nahusa-

Yayāti-Pūru-Janamejaya-Prācinvā-Pravira-Namasyu-Vītabhaya-Śuṇḍu-Bahuvidha-Saṁyāti-Rahovādī-Raudrāśva-Matināra-Santurodha-Dusyanta-Bharata.

Dusyanta was once hunting in the forests when he hit a fawn with his arrow. The fawn fled to the Āśrama of Kanva Muni and the king followed it. On reaching the Āśrama grounds he saw Śakuntalā watering the plants helped by her companions Anasūya and Priyaṁvadā. Dusyanta and Śakuntalā fell in love with each other at first sight. Kaṇva was absent from the Āśrama and they married according to the Gāndharva rites and Śakuntalā became pregnant soon. The king gave her his signet ring as a sign of faith and left for his palace. When Dusyanata left her Śakuntalā fell into a deep reverie and she never knew about the arrival of the arrogant sage, Durvāsas to the Āśrama. Durvāsas mistook her as disrespectful and cursed her saying that she would be forgotten by the man of whom she was thinking then. Śakuntalā never knew about curse also.

Kaṇva Muni when he returned to the Āśrama and knew everything, sent Śakuntalā to the palace of Dusyanta. But King Dusyanta never recognised her and when Śakuntalā was returning deeply grieved Menakā her mother, took her and left her in the Āśrama of Kaśyapa. There Śakuntalā delivered a son. The boy grew brave and fearless and he could subdue even the wildest of animals around there. Kaśyapa, therefore, named him Sarvadamana.

Once when Dusyanta was returning home after visiting Indra he saw Śakuntalā, recognised her, and took her and the boy to his palace. This was the boy who later on became known as Bharata.

Bharata was a partial incarnation of Mahaviṣṇu. Even while he was young he became a ruler and conquering the world destroyed the wicked. Bharata had three wives. All the sons born to them were bad and so the mothers killed them all. Aggrieved over the loss of his sons he worshipped the Devas to get a son for him. At that time the great preceptor Bṛhaspati forcibly married Mamatā the wife of his brother. Mamatā was pregnant then and when she conceived from Bṛhaspati also she bore two children. On delivery she threw the child of Bṛahaspati in the forests and went away with the other son.

The Devas took care of the discarded child and named him Bharadvāja and gave the child to Bharata. Bharata gave the boy the name Vitatha (Dīrghatamas). Bharata ruled over his land for twenty seven thousand years and the land was, therefore, called Bhārata.

After ruling the land ideally he left for the forests entrusting the land to his son, Vitatha. (Navama Skandha, Bhāgavata).

Vitatha also was called Bharata and he had five sons : Suhotra, Suhota, Gaya, Garbha and Suketu. (Chapter 278, Agni Purāṇa).

BHARTRHARI

A famous Sanskrit poet.

He was the son of Vidyāsāgara, a great Brahmin scholar, who lived in Pāṭalīputra. There is a legend about the birth of Bhartṛhari in Uttara Bhārata.

Vidyāsāgara while young learnt the Vedas from his guru. But he was not satisfied with that study and wanted to learn more about all Śāstras and so he started on a tour to find out a guru who would teach him all he wanted. On his way he met several great scholars but none

came up to his standard of a guru. One day tired after a long journey he reached a mountain valley. Washing his bands and feet in a nearby river and quenching his thirst he went and sat down under a banyan tree to rest. The cool breeze sent the tired Brahmin to sleep and he slept.

A Brahmarāksasa who was living on the top of the banyan tree when it became midday descended from the tree to perform the sacred rites of the day and found a man lying asleep. By the sacred thread on his body the Brahmarāksasa surmised that the man was a Brahmin and woke him up. Waking up Vidyāsāgara found to his surprise the bearded Brahmarāksasa standing before him and after mutual enquiries Vidyāsāgara told him of his mission. The Brahmarāksasa told him thus: "Boy, let your name Vidyāsāgara (ocean of learning) be true in your life. I am acquainted with many Śāstras and I shall teach you everything I know. But there are certain conditions for the same which you have to observe. You must live with me for six months and should fast during that period behaving yourself as one under a vow. I shall, however, teach you a Mantra which would help you to remain unaffected by hunger, thirst or sleep. If you are prepared to accept these terms and become my disciple I shall quench you thirst for knowledge. Vidyāsāgara willingly agreed to his terms and became his student.

Both of them then climbed on the banyan trace and the Brahmarāksasa sat in his usual place on a branch on the tree and Vidyāsāgara on a branch just below it. The instructions started and continued for six months. Vidyāsāgara never felt thirst or hunger during that period. When the teaching was complete the Brahmarāksasa bade farewell to his disciple and departed leaving his body behind.

Vidyāsāgara then got down from the tree and performed the obsequies of his guru. Vidyāsāgara while he was learning used to note down the instructions of the guru on the leaves of the banyan tree. It had come to a huge bundle on completion. Taking the bundle alongwith him Vidyāsāgara left for his country. By the time he left the forest area the power of the mantra faded and Vidyāsāgara began to feel the pangs of hunger and thirst. By dusk he reached Kaliṅga and there he came to the door of a dancing girl named Mandākinī. The door was locked as the owner was away in a Śiva temple nearby. Exhausted by the journey, hungry and thirsty, Vidyāsāgara lay down on the doorstep and soon fell asleep with the leaf-bundle as a pillow. Mandākinī when she returned from the temple at about ten at night saw a Brahmin sleeping on the doorstep, tired and exhausted. She soon asked her servants to get him inside and sent for a doctor. By the clever treatment of the doctor and the expert nursing of Mandākanī, Vidyāsāgara survived. When he was fit for travel he started to go but Mandākinī objected and requested him to marry her. Vidyāsāgara did not agree to it and she took him to the king and told him all that had happened. Finding Vidyāsāgara to be one with great erudition and good manners he decided that Vidyāsāgara should marry his daughter (a Ksatriya), daughter of his minister (a Brahmin), daughter of Kulapati (a vaiśya), and also Mandākanī (a Sūdra). There was an injunction in those days that a Brahmin should marry a Śūdra only after having married from all the higher castes. The decision of the King surmounted this difficulty of Vidyāsāgara to marry the Śūdra girl, Mandākinī. Marriages were all conducted in order. The King's daughter bore the name Kalāvatī, the minister's Mālatī and Kulapati's Sumaṅgalī. Each delivered a son. The Brahmin boy was named Vararuci, the Ksatriya boy, Vikramāditya, the Vaiśya boy, Bhaṭṭi

and the Śūdra boy, Bhartṛhari.

When the King of Kaliṅga became old he gave the kingdom to Vidyāsāgara and when Vidyāsāgara died all other sons made Bhartṛhari the King. Bhartṛhari gave his father on his death-bed a promise that he would see that no sons were born to him. So though Bhartṛhari married three wives he was careful enough not to produce any children by them.

Bhartṛhari was living happily with his wife when one day a Yogī of divine disposition came to his house and giving him a ripe mango said : "If you eat this mango you will never become old. It is because you who are perfect in education and fortune should live long for the benefit of the people that I am giving you this." So saying he gave the mango and left the place. When the Sannyāsī left him Bhartṛhari thought thus : "After some years my life would become old and die. What is the use of my remaining alive after she is gone. So this mango should be given to her. Let her live long." He, therefore, gave the mango to his wife exmplaining to her the greatness of the fruit. That wife whom poor Bhartṛhari accepted to be very loving and chaste had a love. He was none other than the horsegroom of her husband and that prostitute thought thus : "Of what use is my life when my lover is dead. Let him live for ever". So thinking she sent for her lover and giving him the mango explained to him the greatness of the thing. But the horse-groom was well devoted to his wife and desiring that his wife should remain young always he gave it to her. The goom's wife was a servant-maid of the palace and it was at the time of her departure form the palace after her day's work that she was given the mango by the horse-groom and so she carried it home in her hand. Baratṛhari who was returning from somewhere to the palace saw the woman carrying the mango and questioned her and knew how she got it. On coming to the palace he sent for the horse-groom and though at first the horse-groom tried to shield the queen, he was compelled to tell the truth in the end. The truth pained him much "Phew! It was this wretched and unfaithful woman whom I was believing to be very chaste and loving. Woman can never be believed. Look , she has fallen in love with an ugly looking servant of mine and unless he was her lover she would not have given this mango to him. It is better that this matter is not pursued any further now. We will decide about the future course of action later". Thinking thus, he sent away the horse-groom and went to his bed-chamber and lay there immersed in thoughts. The horse-groom immediately informed the queen of everything that took place and the queen felt sorry that her secret had come to light. She knew that besides the punishment that her lover would get her name would also be blackened and so decided to kill her husband before the affair became public. At once she made an oṭṭaṭa (flat bread made of wheat or rice) with poison in it and bringing it to the bed-room told her husband thus with much pretended affection. "It will take some time for your lunch to be ready. Let not you lied with an empty stomach. Eat this now". So saying she placed the bread in the hands of Bhartṛhari and left the room.

Bhartṛhari suspected foul play and mused. "This bread has been prepared by her with poison to kill me. It is better to give up living with her. There is no doubt about it. Of the four Āśramas the fourth, Sannyāsi, is the best. It is pleasant and sorrowless. Therefore gradually that Āśrama should be accepted". Thinking thus, he came out his room with the bread and placed it hidden somewhere in the lower end of the roof of the house remarking "Oṭṭappam Vīṭṭeccuṭum" (The oṭṭaṭa will burn the house). Then taking an earthern bowl for begging he

left the house unnoticed by any. The moment Bhartṛhari left the house the house caught fire and everything in it was burnt to ashes.

Bhartṛhari renouncing all and changing himself into the robes of a Sannyāsī went about living by begging. After sometime he decided that he would never beg but would eat only that which others gave him voluntarily. He had by that time reached a big temple in south India where in one of the entrances to the temple, the east one, was sitting the famous Sannyāsī Paṭṭanatt Pillayār. Bhartṛhari, therefore, went and sat at the western entrance with his bowl before him. Whatever food fell into the bowl was eaten by him. Sometimes for days together he went without food. But he never was sick or felt weak.

One day a beggar went to the eastern gate and asked Paṭṭanatt Pillayār for alms. Pillayār said, "I am also a beggar like you. I have nothing in my hand to give you. But there is man sitting in the western gate. He is a rich man and he may give you something". The beggar went to Bhartāhari and asked for alms. Bhartṛhari also expressed his helplessness in the matter. But then the beggar said "The man sitting at the opposite entrance told me that you were a rich man". Bhartṛhari smiled. He knew then why Paṭṭanatt Pillayār said so. A man who has renounced everything need not keep even a bowl to beg. The bowl was a luxry and a sign of wealth. Bhartṛhari threw away the bowl and remained at the temple entrance till the end of his life. It was while sitting there that he wrote his famous poems.

His wellknown works are : (1) The Nīti Śataka (2) The Śṛṅgāra Śataka (3) The Vairāgya Śataka and (4) The Subhāsitas.

THE BHĀGAVATA-PURĀṆA

The Purāṇas have been called "the scriptures of the common man" and rightly so because they are available to even to the "religiously disfranchised people." In what way do the Purāṇas serve as the scriptures of the common man? This question is prompted by the fact that traditionally the Purāṇas are expected to deal with five topics the creation of the world, its successive reproduction, the genealogies of patriarchs and king, the epochs of Manu, and the history of royal dynasties. Does the discussion of these five topics in anyway help the common man to attain *moksa*, and thus entitle the Purāṇas to be called the scriptures of the common man? The *Brahma-purāṇa* seems to answer this question in the negative as it excludes the purāṇas from *moksa-Sastra.* The Rsis requesting Sūta to narrate to them the story of the origin of the universe tell him that he is all-knowing in the field of the Purāṇas and of *moksa sastra.*

We can answer the question we have raised only studying the Purāṇas individually. Our study could have two stage : first we could see what each Purāṇa claims to be; second, we could then, by a carefully analysis of its content, evaluate it claim. In this paper we are trying to see what the *Bhāgavata-purāṇa* which has "exercised a more direct and powerful influence upon the opinion and feelings of the people than any other of the *Purāṇas,*" claims for itself. We shall evaluate its claim in subsequent studies.

THE MAṄGALĀCARṆA

A careful study of the opening verses of the *BhP* gives us some very encouraging indications. The *BhP* begins declaring its subejct: "*dhrmaḥ satām.*" How are we to understand

the word "*sat*"? Will it suffice to translate it as "good man" as different from the "bad man" or must we understand it to mean as "saint"? We can best answer this question by standing how *sat* is used in the *BhP.* I shall examine some of the pertinent incidences only.

Kaśyapa consoles his grief-stricken wife. Diti, by assuring her that one of her grandsons will be esteemed by the *sat* Maitreya tells Vidura the story of Dhruva a story dear to the *sat.* Ajāmila regrets the fact that he has abandoned his lawful wife, and kept a concubine instead. He realises that his behaviour is censured by the *sat.* Uddhava inquires from Kṛṣṇa about that *bhakti* which is cherished by the *sat.* Thus we see that the *sat* is a sort of a "measuring-rod" a "point of reference" for human values. Why is this so?

The *sat* is a veritable mine to virtues. Seeing all in himself he goes beyond the thought of mine and not mine. Hence, he is free from all envy. Nay, he has forbearance, compassion, friendliness, and evenmindedness towards all. He is thus fit to be the stable abode of *dharma.* The *sat,* thus, appears to be what we call the perfect man.

The *sat* is a *bhakta,* and it is suggested that he alone can have the highest *bhakti,* though not without difficulty. He is a follower of Kṛṣṇa enjoying the contemplation of his feet. In fact, that is his only duty. He is happy in God's service, seeking him alone. He is so close to Kṛṣṇa that he is considered to be the body (*tanu*) of Kṛṣṇa. It is even hinted that the life-account of the *sat* is equal to the life-account to the *avatāra :* the sages of Naimisāraṇya wanting to know about the subduing of Kali by Parīkṣit, request Sūta to tell them about it provided it is linked with the story of Kṛṣṇa or of the *sat.* On the other hand, Kṛṣṇa is the friend, the beloved, the goal, the Lord, the protector of the *sat.*

The company of the *sat* is enjoyed upon the wise man, for it leads to detachment. The *sat* teaches the highest goal. In the company of the *sat* one gets the opportunity to hear the stories of the Lord. Just as young men love to hear about women, so too the *sat,* almost instinctively, longs to hear the story of Kṛṣṇa. The *sat* is a powerful person—a person who even brings holines to the place of pilgrimage.

From the above analysis, we can safely conclude that least in some cases, the word *sat* should be translated not merely as "good man" but as "sait." Hence, when the *BhP* undertakes to expound the *"dharmaḥ paramaḥ satām,"* we can rightly claim that it proposes to explain the way of the saints. This is indirectly indicated by Srīdhara in his comment on this verse, for he understands *sat* as one who has compassion on others. According to the *BhP,* this is one of the most marked characteristics of a saint. Further, to translate "*dharmaḥ paramaḥ satām*" as the "highest duty of good man" would be redundant, as one would normally not speak of the duty of bad man. Thus, we can say that the *BhP* aims at explaining the way which leads to sanctity.

The exposition of the science of the saints has a definite purpose. It is meant to lead man to the attainment of God. Later on, we are given to understand that the highest *dharma* is that which leads to selfless and steadfast love for the Lord. Thus, the *BhP* intends to lead man to the highest love for God, a love which involves the whole man, and demands a total transformation. Hence, not everyone can undertake the journey that leads to this goal, but only one who is prepared to pay the cost. The disciple is expected to attentive, eager to learn and pious, for, as Śridhara makes it very clear, without a pious life one does not experience

the desire to learn.

From all what has been said above, we may conclude that the *Maṅgalācaraṇa* of the *BhP* indicates the sciences of the saints as its subject *(visaya)*, the attainment of God as its goal *(prayojana)*, the devout man as the qualified person *(adhikāri)*, and attentive listening as the means *(sādhana)*. In other words, the *BhP* presents itself as a guide to those who are intent on achieving perfection and holiness.

Animiṣa-kṣetra

The author of the *Bhagavae-gītā* makes it clear at the very start that his teaching has a more universal significance than the Mahābhārata War. The instruction that Kṛṣṇa gives to Arjuna is meant not merely to help him solve the dilemma he experiences as the fratricidal war is about to commence *(kurukṣtra)*, but also, and much more so, to reveal to all men their real *dharma (dharma-Ksetra)*. The long tradition that the *BhP* embodies is very much inspired by the teaching of the *Bhagavad-gīta*, but the final redactor of the *BhP* seems to have, at least for once, imitated even its literary style.

"naimiṣe'nimiṣakṣetre" will strike even the most casual reader as reminiscent of *"dharmakṣetre kurukṣetre."* Śrīdhara reads *naimiśe*, and explains it as the place of penance where the wheel of this world is overcome. He is also aware of the other reading *naimiṣe*. The critical edition of the *Mahābhārata* adopts the seconds reading, though it indicates some MSS that have the first. I am incined to read *naimise* as the next word reads a-*nimisa*. We thus have not only an alliteration but also an antonym.

Naimiṣāraṇya is the world of those who wink; of those whose existence is momentary (*nimisa*). It is sacred to A-nimiṣa, to Him who does not wink, whose existence is a momentary, *i.e.* to the eternal Lord. There is thus a subtle hint that the *BhP*— narrated to the sages assembled at Naimisāranya— is for all men *(naimiṣa)*, all times. It is the instruction given to those who are eager to reach the abode of A-nimiṣa, of Him whose praise is sung in the heavens, an instruction given by a guide appointed by the Lord Himself.

At the Feet of Sūta

The Naimiṣāranyan-setting and the introductory dialogue between Sūta and the sages assembled there is not peculiar to the *BhP*. We have it in the *Mahābhārata* and is several other Purānas. But there is one great difference: nowhere is the initial request reported at so great a length and that too with such solemnity as in the *BhP;* the *Brahmavaivartapurāṇa* seems to be the only exceptions. Since the rest the *BhP* reprots the answer of Sūta to this initial request, we can best understand the character of the former by carefully analysing the latter.

The Ṛsis of Naimiṣāraṇya begin by praising the extensive learning of Sūta:

O sinless Sūta, you have studied and even expounded all the Purāṇas, together with the Itihāsa, and also the Dharmaśāstras, which blessed Bādarāyaṇa—the greatest Vedic scholar, and other sages have understood this world and what is beyond it, know.

The Ṛsis enumerate only the *Smṛti*-texts, and the *BhP* clearly states that Sūta had not studied the *Śruti*, but the knows not merely from hearsay, but by experience, all that even the greatest Vedic Scholar—Vyāsa himself—knows. They also remind him that it is because his

teacher was moved by his love that he disclosed to him his cherished secret. They, thus, not only compliment him, but also gently plead that he too take them in his confidence.

Next, they state the pitiable situation of man and consequently the need he has of being guided:

> O gentle one, in this Kali-yuga, men are usually short-lived. They are lethargic and dull-witted, not favoured by fortune and troubled by many things. There are so many branches of learning; they make many demands; they can be mastered only gradually.

On the one hand, man's life is short, his intellect dulled by the cares of the this life; on the other, the sacred texts are bulky and lay down many duties. Hence man needs a teacher who will not only encourage him but the essentials. The Ṛṣis feel that Sūta has the necessary discernment (*manīṣā*) to extract for them the very essence (*sāra*) of sacred Scripture.

The Ṛṣis believe that for a man who desires to break through the claim of death and rebirth, the best course of action is to invoke the name of the Lord, the Lord whose *avatāra* is meant for the spiritual welfare of man. They also know that Sūta can help them grow in love for the Lord, for he knows the very heart of Kṛṣṇa, his innermost desires.

It is not without reason that the Ṛṣis praise the learning, discernment and devotion of Sūta. True, nowhere in the *BhP* do they address him as *guru*, but their initial request insistently repeated five times in the very first chapter of the *BhP*, make it more than they accept him as their spiritual guide. They also try to assure him to of their worthiness to be accepted as his disciples: twice they make a profession of faith; they suggest their love for him, and they are eager to learn, and they feel they can never learn enough; they are intents on *moksa* and hence wish to learn from him that which is most beneficial to man. Further, they consider their meeting him not just a matter of chance, but a divinely ordained event, and they even seem to suggest that in the absence of Kṛṣṇa he alone can teach the *dharma*.

From the above analysis, it is evident that from the very start the *BhP* makes it clear that it contains the instruction given by a competent guide to some worthy disciples who are eager to attain *mokṣa*. The meeting of the teacher and the pupil is not accidental but the result of the grace of the *Guru* who calls all men to Himself.

The Doubt of Vyāsa

According to the Indian tradition, the sage Vyāsa was the compiler of all the Vedas, and the composer the *Mahābhārata* and many other works. The *BhP* repeats this tradition, but goes on to inform us that the glorious sage was resteless in spite of all his achievements. He wonders why this is so, and feels that perhaps he has not sufficiently exponded the *bhāgavata-dharma* that is dear to the *parama-Haṃsas*. Nārada who comes to comfort him, confirms this, and instructs him to narrate try story of Kṛṣṇa. Vyāsa does so, and the outcome is the *BhP* in which the immaculate and only knowledge, the knowledge of the *paramahaṃsas* is set forth.

The *BhP* explains what is understands by a *paramahaṃsa*. It is the last stage (*aṇtya*) of man's spirtual pilgrimage; and it is governed by two laws: non-violence (*a-hiṃsa*) and control of the senses (*upaśama*); only one who is prepared to put aside all attachment, is steady in his resolve (*dhīra*) and devoted *(anurakta)* is fit to enter this way of life. This explanation is further amplified in another, text describing Ṛsabha, the son of Nābhi. We are told that a

paramahaṃsa is even-minded *(samadṛś),* practising ceaseless meditation, so as to give the impression that he is lifeless or an idiot.

Besides the above-mentioned qualities, the *paramahaṃsa* is pure in heart, celibate, free from envy, and the friend of all. It is not without reason that in the Satya-yuga all men are called *haṁsa.* It is an age when *dharma* is fully practised by all men. Hence, we may not be wrong if we say that the *paramahaṃsa* is one who lived *dharma* in its fulness.

The *paramahaṃsa*-stage seems to be identical with the fourth *āśrama* i.e. *sannyāsa.* Brahmā, the creator, is said to have created four types of *sannyāsis,* and the *ḥaṃsas* are one of these four. However, we cannot be too sure of this identification for though in one text "*paramahaṃsa*" is compounded with *"parivrājaka"*, in another the *haṃsa* is qualified as *araṇyavāsa, i.e.,* the forest dweller, and this is the third *āśrama.*

One cannot be a *paramahaṃsa* without a deep love for God. On the other hand, the *paramahaṃsa-dharma,* deepened by intense spiritual effort, can alone help man to attain the Lord. The *paramahaṃsa* longs to hear the stories of the Lord, and finds joy in narrating them. His mind is fixed on the lotus-feets of the Lord. The *paramahaṃsa,* thus, has all the characteristics of a *bhakta.*

The *paramahaṃsa* is dear to Kṛṣṇa, the purpose of whose *avātaras* is to teach *paramahaṃsa* the way to *bhakti.* The Lord alone can give to the *paramahaṃsa* that which he is searching for. He reveals the *dharma* of the *paramahaṃsa.* The Lord is the beloved of the *paramahaṃsas,* their supreme teacher, and their final goal.

From all this it seems to us that the *BhP* uses "*sat*" and *"paramahaṃsa"* to mean the same reality. Hence, we may not be wrong in concluding that the *paramahaṃsa-jñāna* is the same as "*dharmaḥ paramaḥ satām*" and the *BhP* could rightly be called the *Paramahaṃsa-Saṁhitā.*

The Samādhi-bhāṣā of Vyāsa

To understand the full significance of a book, we need to know not only the goal the author had in view, but also his mental attitude to the whole problem. One can discuss a problem in an academic way, with cold logic, or one can approach it with personal involvement. The outcome of the two approaches is bound to be different. So too, to appreciate the *BhP* fully, we will do well to see the atmosphere in which it was written. Who is Vyāsa? How does he set about composing it?

Vyāsa is a great sage, nay, a part manifestation of the Lord. He knows *drama* well, and has fulfilled all its injunctions. Being well-versed in the higher and lower type of knwledge he is a man of unfailing vision. Like the *sat-purusa* and the *paramahaṃsa,* he is man of compassion. It is precisely out of compassion that he composed the *Mahābhārata.*

Narada not only enjoys Vyāsa to sing the glory of the Lord, but also teaches him the *BhP* to enable him to do so, while Vyāsa listens to him in a very prayerful spirit. After Narada leaves, Vyāsa continues his meditation, trying to interiors the lesson he has learnt. It is during this meditation, his mind purified by love, that he has vision of the Lord and of his glory. The *BhP* is the fruit of this vision. It is the prayer of a saint "spoken aloud." It is, as Vallabha beautifully puts it, the *samādhi-bhāsā* of Vyāsa. It is only the selfless, the saint, who lives fully immersed in the Lord, that can see the mystery of his beloved in such a way as to narrate it

with unction, so that is becomes a moving force, a remedy for evil, and a source of *bhakti*. The highest dharma of the saints is that which leads to selfless *bhakti*. The *BhP* presents itself as the best means to fulfil this dharam.

The Tenth Laksaṇa of the Bhāgavata-purāṇā

We have noted the traditional defintion of the Purāṇas as *pañcalakṣaṇa*. The *BhP*, however characterises itself as *daśalaksaṇa*. The ten topics are not just juxtaposed, but held together by a common orientation, *i.e.*, the first nine are meant to elucidate the tenth. To understand this unity and the nature of the orientation of the first nine to the last *lakṣaṇas* we need to see what the first nine *lakṣaṇas* are.

The *BhP* speaks of the gross creation as manifestation of the primeval *puruṣa*, while the maintenance of the cosmic order is seen as the victory of Viṣṇu, a manifestation of his power. *Paṣaṇa*—the fourth *laksaṇas*—is explained to be the grace of the Lord, while the life-accounts of the different *avataras* an of holy men form the *kathā*—the seventh *lakṣaṇas*. From all this, it appears, that the tenth *lakṣaṇas-āśraya* is to be understood in the *bhakti*. All the first nine topics are meant to reveal the glory of the Lord, and his grace to his *bhaktas*, and thus lead the *sādhaka* to love him.

An Instruction of Siddhi

On being asked by the sages of Naimiṣarāṇya to teach them that which is most beneficial to man. Sūta proposes to expound to them the *BhP* which he had overheard as Śuka was narrating it to King Parīksit. Naturally the sages are curious to know Śuka and Parīksit happen to meet.

Parīksit is not merely a king, but also a royal sage, He is a great devotee of Kṛṣṇa, nay, one of the greatest. He is a great-souled person. At his birth. the Brahmins foretell that he will be a great man, adorned with all the virtues: he will equal the great spiritual giants who have gone before him. Alaready in his childhood, he shows signs of his future greatness.

One day, when on a hunt, tormented by extreme thirst, in a moment of weakness, he insults an ascetic: he throws a dead snake across the neck of the man who apparently refused him hospitality. The saintly man does not take offence at the behaviour of the king, but his youthful son cannot condone the insult offered to his father; he curses Parīksit. The king is doomed to die by being bitten by Taksaka, the King of the Nāgas.

Parīksit, realising his fault, accepts the punishment meted out to him. The prepare himself for death, he betakes himself to the bank of the sacred river Gaṅgā, resolved to fast unto death. If the birth of a saint is considered to be a great event, his death is greater still. Saints and sages come to keep Parīksit company in his last moments. A man facing imminent death cannot but ask himself the question as to what he should do in such a situation; and since a man dies the way he lives, this question naturally evokes the other question: How should a man live? These are precisely the two questions that Parīksit puts to his distinguished visitors. However, before the sages can answer, there appears on the scene another figure: Śuka, the son of Vyāsa.

Śuka is a great ascetic, nay, the supreme teacher of ascetic, the most learned among

Vedic scholars, the best among the sages, and fully dedicated to Kṛṣṇa. Hence, it is but natural that when he arrives on the scene, he outshines the others, just as the moon outshines the other planets and the stars. The others ungrudgingly concede this, and rise to welcome him.

Parīkṣit repeats the two questions he had earlier put to the sages. This time, however, the formulation is more terse and pregnant:

> Therefore, I ask you, the greatest teacher of ascetics, about the highest realisation (*sam-Sidhi*). What is the duty of man in this world, particularly at the moment of death?

Parīksit is interested in the nature of realisation (*saṃsiddhi*). He puts the question to one who has himself reached *saṃsiddhi*, has attained realisation (*saṃsiddha*). Śuka tells Parīksit that man should fully seek Hari, and he feels that he can best help Parīkṣit by reciting the *BhP* which he himself leant from his father, Vyāsa, in spite of the fact that he had fully transcended all the appeal of this world.

Conclusion

In the BhP, Vyāsa shares with us his prayer-experience, the *BhP* being his *samādhi-bhāsa*. His son, Śuka, though beyond the appear of all early reality, is charmed by it, and learns it from his father. He, in turn, narrates it to Parīkṣit who is eager to learn about *siddhi*. Sūta, who overhears Śuka, repeats it to the sages of Naimisāraṇya who desire to attain *mokṣa* and request him to teach them that which is most beneficial for man. Sūta, however is only mediating the action of God, the highest Guru who calls all mortals unto Himself. Thus, the *BhP* claims to give us the *"paramaḥ dharmaḥ satām"* which is also the *paramahaṃsa-jñāna*, which can lead us to God who is the *āśraya* of all. In short, the *BhP* presents itself to the *sādhaka* as a sure guide to perfection.

BHAKTI

The root *bhaj* is already found in the *Ṛg-veda*. We find it used not only as a finite verb, but also as a participle (*bhakta*), and as a noun (*bhakti*) too, though this last form occurs only once. From the context, it seems that the root *bhaj* was used to convey the idea of sharing and enjoying, but merely in the "physical" or "external" sense, *i.e.*, the object shared or enjoyed was something material, *e.g.* grass, cattle, riches, or some disposition, *e.g.*, glory, sinlessness, strength. The person as such was not the object of the root *bhaj* in its finite or derivative forms. The *Ṛgvedic* meaning is found also in the *Atharva-veda*-use of this root, and is retained in the Brāhmaṇas.

However, slowly the root *bhaj* is used to convey an internal sharing, an emotional communication, *i.e.*, the object of sharing is no longer something material or something belonging to the person, but the person himself. *"Bhakti"* no longer connotes a person-to-thing relation, but a person-to-person relation. This new understanding of the word is possibly found for the first time in the *Śvetāśvatara-Upanisad*. From this instance, as well as from its use in the *Maitri-upanisad*, it seems that *"bhakti"* connotes the attitude of a son towards his father, of a student towards his teacher, just as it indicates the attitude of a devotee towards his

God. The sacred doctrine may be imparted to a son or to a pupil, as well as to one who has *bhakti i.e.,* the one who has the disposition of a son or a pupil? It is from the *Śvetāśvatara-upanisad*—"the Upanishad which of all the Upanishads stands nearest to the Gītā—that the *Bhagavad-gītā* borrows it and further develops it.

"BHAKTI" IN THE GĪTĀ

In the *Gītā, "bhakti"* indicates an attitude full of love for God, arising from the awareness that he alone is source of all, and consequently, it involves the total surrender of man who lives for God alone. This love is so powerful that it fills the devotee's mind with a constant remembrance of his beloved Lord. But *bhakti* is not a one-way traffic. The *bhakta* is God's companion and though as such, God has no favourites, yet he has a very special relation to His *bhakta.* Just as God is dear to the *bhakta,* so too is the *bhakta* dear to God. Because of this love, God accepts from the *bhakta* whatever he may offer, however small an insignificant it may be. Since between lovers there are no secrets, the *bhakta* enters the mystery of God; he knows God as a friend knows a friend.

"BHAKTI" IN THE BHĀGAVATA-PURĀṆA

The *BhP* basically accepts from the *Gītā* this rich and profound understanding of *bhakti* and reiterates it more forcefully. *Bhakti,* being a disposition of love, seeks not its own, but the good pleasure of the beloved. The *bhakta* surrenders himself totally to the Lord. He lives only for Him, as Kṛṣṇa teaches Uddhava to do:

> O sinless one, since you are loved (by me) I explained to you in days gone by the way of devotion. I shall once again show you how you can foster devotion to me. Have faith in my life-giving story and constantly proclaim it. Be steadfast in worshipping me. Sings about me songs of praise. Serve me with respect and bow to me all your limbs. Be very eager to serve my devotees and see me in all creatures. Let all your limbs be engaged in doing my bidding, and let your speech spend itself in singing my goodness. Focus your mind totally on me, free yourself from all selfish desire. For my sake, put aside all sensual pleasure and (earthly) happiness. Let your offerings, alms-giving, sacrifices, prayers, vows and penance be for my sake. Those men who having surrendered themselves (to me) follow this way of life, experience devotion for me, and there is nothing else they need to attain.

This is the *bhakti-yoga* thought by Kṛṣṇa; and the man who follows this way finds his fulfillment in the Lord.

As in the *Gītā,* so too in the *BhP, bhakti* is conceived as a reciprocal relation between God and the *bhakta.* The *bhakta* is very clear to God. The relation of God and the *bhakta* is marked with so great a familiarity that God reveals Himself to His devotee whenever. He is called; He is, so to say, at the beck and call of His *bhakta.* He is, if one may speak of God that way, not free but dependent on his devotee, by whom He is overpowered, just as a man is won over by a charming wife. This intimacy of the *bhakta* and his Lord could not be more forcefully stated than in this declaration of Viṣṇu himself.

Saintly people are like a heart to me, and I am the heart of such people. Apart from me,

they know nothing else, and I too know nothing but them.

This may sound a bit hyperbolic, but it brings out very clearly what the *BhP* has to say about devotion to God. The intimacy between God and the *bhakta* involves a deep communion, so deep that the *bhakta* experiences a certain "oneness" with his beloved, an identity with the Lord.

Emotional Bhakti

The *bhakti* spoken of by the *BhP* is not just a disposition of the spirit of man; though it is primarily that, it is not exclusively so. The deep love which the *bhakta* has for the Lord floods his whole being—body and soul. His total personality vibrates with the rhythm of love. Nārada, describing his experience, tells Vyāsa:

> With a mind overcome by tender emotion, with eyes filled with tears of longing, I meditated upon the lotus-feet of the Lord. Slowly He appeared in my heart. Due to this vision I felt extremely happy; the love in my heart revealed itself in horripilation. I was so flooded with joy that I lost sight of Him and forgot myself.

Thus, deep *bhakti* leads man to ecstasy—an experience in which he is so totally immersed that he forgets everything else; he is transported into the abode of the Lord, away from the world of men; so overwhelmed by the experience that he cannot speak. If the body has to reflect the movement of the soul, if it has to share in that experience then it needs to be tuned to it. This is the function of penance (*tapas*). *Tapas* brings about a harmony in man, making him a unified whole. This explains why, contrary to the expectation of some, Brahmā, after his austere penance, is so visibly moved by the vision of Viṣṇu that his heart is filled with joy, he experiences horrplilation, his eyes are flooded with tears. Kṛṣṇa even seems to indicate that this emotional experience is an essential constitutent of *bhakti:*

> How can the mind be purified without devotion, accompanied by horripilation, by the melting of the heart, by tears of joy? He who has devotion to me speaks with a choked voice; his heart melts; sometimes he laughs and sometime he cries; without any human respect he sings and dances with abandon. Such a devotee purifies the world.

If the presence of the beloved fills the lover with joy, then his absence equally fills him with sorrow. He feels a sort of emptiness. The *BhP* describes most poignantly the pangs of separation in connection with the *gopīs,* when during the *rāsalīla* they sight of Kṛṣṇa. Just as man is body and soul, so too, he is part of this universe. The mute creation shares in his sentiments of joy and sorrow. Man's experience of the presence or absence of the Lord affects his experience of the world in which he lives. He finds it a place of joy or sorrow accordingly. Kunti faced with impending departure of Kṛṣṇa, tells him:

> What will happen to us, the Pāṇdavas and the Yādavas, when you will be away. We will continue to exist only in name and form, but without real life, just like a corpse with all senses intact but without the life giving soul. Then, O Kṛṣṇa, this earth will no longer be so bright as it is now, adorned as it is with your foot-prints which are clearly recognisable by their specific marks.

For a great *bhakta* like Yudhisṭhira even a short absence of the Lord makes the world unbearable.

Bhakti as Service of the Lord

If *bhakti* makes itself felt in the whole in the whole of man, then man is also called actively to use his total being to express his love for the Lord. The reader will excuse a lengthy quotation; but I feel justified in making it, for it expresses the above idea more graphically than my words can do. Śuka, describing Ambariṣa, a great devotee, says:

> He had a great devotion to Vāsudeva, and sincere affection for His holy devotees, and hence the considered all this as good as a stone. He fixed his mind on the lotus-feet to Kṛṣṇa; with his tongue always proclaimed the goodness of Vaikuṇṭha; his hands he cleaned the temple of the Lord, and did other humble tasks; with his ears he heard the wonderful story of Acyuta; with his eyes he saw the sanctuaries that housed the images of Mukunda; his touch was consecrated by coming into contact with the body of the servants of the Lord; his sense of smell (was purified) by the odour of the sacred Tulasī, made fragrant by the touch of His feet; he went on foot to the different places sacred to Hari; he bowed his head at the feet of Hṛsīkeśa. He did all this not with any ulterior motive to be realised through this service, but willing so that he may find joy in the company of the Lord of great renown.

This idea of serving the Lord with one's whole self finds its systematic formulation in the presentation of *bhakti* as having six limbs (*sad-aṅga*), as Prahlāda proclaims:

> O most worshipful one, how can man obtain devotion to You, the one goal of the highest ascetics, without performing this sixfold services: saluting You, praising You, worshipping You (*pūja*), doing his duty (for you), meditating on Your feet, listening to Your story.

Earlier, the same Prahlāda in reply to his father's question had declared *bhakti* to be ninefold (*nava-dhā*):

> To receive instruction about, to speak about, and to think about Viṣṇu, to serve His feet, to worship Him, to bow to Him, to think of oneself as His slave, to love Him, as a companion, and to totally surrender oneself to Him—these are the nine characteristics (*nava-laksaṇa*) of *bhakti*. When a man practises this devotion to Viṣṇu, then he has the greatest learning.

SECTION II: THE HIGHEST FORM OF BHAKTI

The Grades of Bhakti

Spiritual life is a long and arduous journey. One does not reach the heights of prefection all at once. The *BhP* takes congnisance of this and speaks of the different levels of *bhakti,* and of the different types of *bhaktas.*

Kapila—an *avatāra* of Hari—while instructing his mother, Devahūti, speaks of the manifold *bhakti* discipline. There are four types of *bhaktas* the first three being dependent on the dominance of one the *guṇas,* the last being free of all three of them. The *tāmasa-bhakta* is ruled by mean motives: violence, pride, envy, etc. The *rājasa-bhakta* is his *karma,* or acts out of a sense of duty. In all these three types, the self is somehow present. The fourth type of *bhakta* is one who is moved by the glory of the lord alone. He is the *nirguṇa-Bhakta. Nirguṇa-*

bhakti is the highest form of *bhakti.*

Nirguṇa-bhakti

It is significant that the *BhP* speaks of the highest *bhakti* as *nirguṇa-Bhakti.* Before we bring out the characteristics of the highest form of *bhakti,* it will be helpful to understand the reason for this nomenclature. In Sāṁkhya metaphysics, the *guṇas* are the physical constituents of *prakṛtis.* Or course they do have their psychological and moral aspects also. Within this framework we could understand—the *guṇas* to the different temperaments. The temperament is an expression of the innate, and hence, preconscious disposition of man, of his nature, understood in a very broad way. As such, it is a complex phenomenon, made up of desirable aspects. No man has a pure temperament as such. Rather, he experiences and interplay of the different *guṇas.* These *guṇas* tend to minimise man's freedom, make if difficult for him to exercise his choice, as they preconsciously dispose him to a particular way of reacting to different situation. The inborn tendency of man is to succumb to this innate disposition, to follow the line of least resistance.

Man and his total situation is marked with the three *guṇas.* On the other hand, God is entirely beyond all *guṇas.* Being pure consciousness. He cannot be the victim of a preconscious disposition. Even in the process of certain, God is no touched by the three *guṇas.* He is pure freedom, nay, the only being who is fully free. In him, nature and consciousness, spontaneity and free choice are identical. Consequently whatever helps man to reach Him in some way shares in His *nirguṇatva.*

If the *BhP* speaks of the highest *bhakti* as *nirguṇa-bhakti,* then what is means to say is that the highest *bhakti* is not the outcome of man's succumbing to his temperament; it is the result of a free choice evoked by hearing the glory of the Lord. At times one may get the impression that the *BhP* gives preference to the *sattvaguṇa.* However, it also states, and that too in no unclear terms, that sometimes even the manifestations of the *sattva-guṇa* can be harmful to us. This is to say that in order to attain the highest *bhakti,* man has to go beyond all the three *guṇas.* This is not easy, as nature is very strong, and continually asserts itself. The function of *yoga* is precisely to help man to acquire that inner unity so that he can possess himself in complete freedom and not just be limited to action prompted merely by the three *guṇas.*

Since highest *bhakti* demands that man go beyond all *guṇas,* it means that no *guṇa* can be an unremovable obstacle to perfection. Indra and Parīkṣit are wonder struck that a person like Vṛtra, having a *rajas-tamas*-dominated disposition, should have reached perfection, that he should have a firm devotion towards the Lord.

Though the highest *bhakti* is qualified as *nirguṇa,* it does not mean that this is an artificial way of life. The saint by constant practice has reached that stage where *bhakti* is natural to him. By constant effort he has so much interiorised this disposition that it has become one with his nature, so that just as a piece of iron is naturally drawn towards a magnet, so too the *bhakta's* mind and heart are drawn to the Lord.

Characteristics of Nirguṇa-bhakti

In the instruction to his mother, Kapila describes *Nirguṇa-bhakti* thus:

The steadfast movement of the mind towards Me, like the uninterrupted flow of the Gaṇgā towards the sea, inspired by the mere hearing of my goodness, is considered to be the (distinctive) character of *nirguṇa-Bhakti-Yoga.* This devotion to the highest *purusa* is disinterested and steadfast.

Thus, *nirguṇa-bhakti* is disinterested: it is not inspired by any personal gain. The *nirguṇa-bhakta* loves Bhagavān Hari simply because he is the dearest of all dear ones, moved solely by his glory. He does not even seek personal bliss in the company of the Lord, much lses the extraordinary powers associated with *yoga.* He is absolutely without any expectations. The one who seeks to gain something from the Lord is not a real *bhakta,* but only a businessman. This idea of highest *bhakta* being selfless runs through the entire *BhP,* because the *BhP* clearly holds that nothing can be greater than selfless *bhakti.*

The second characteristics of *nirguṇa-bhakti* is that it is firm and can face and overcome all opposition. It remains faithful even unto death. We have a very good example of this aspect of *bhakti* in the person of Prahlāda. He is a great saint, completely devoted to Kṛṣṇa, a veritable mine of virtue. On the other hand, his father, Hiraṇyakaśipu, just cannot bear even the mention of the name of Bhagavān Hari. When the learns that his son is incorrigibly attached to Viṣṇu, he forgets all paternal affection and orders that Prahlāda, however, remains undaunted by all this. The *nirguṇa-bhakta* is like the river Gaṅgā which perpetually flows into the sea, unhampered by any obstacle.

Lastly *nirguṇa-bhakti* is exclusive. The Lord is not just one of the many objects of love. He is the highest object, nay the only object of love. Everything else is to be loved only with reference to Him. This is taught by the Lord Himself:

O Brahmā, I am the innermost Self of all selves, I am the most worthy of love among all lovable beings. Hence direct all your affection towards Me. The body and all else is dear on account of Me.

These words remind us of the instruction Yāiñāvalkya gave to his faithful wife. The *BhP,* in fact, does indicate exclusive devotion as the identifying mark of the highest *bhakta,* and presents the faithful wife as the symbol for this devotion. Consequently, when any other affection becomes an obstacle to the love of God, then it must be abandoned.

Bhakti as the Highest Artha

Early Indian ethical thinkers have worked out the doctrine of the *purusa-arths,* the "goals or ends of human existence". The four *purusārtha*-s are proposed as motives for leading a high moral life. Of the four, *kāma*—the satisfaction of sexual, emotional and artistic needs—was considered to be the lowest, and as such, subordinated to the other. *Moksa*—the liberation of the spirit—was the highest, "to be attained only by a few and the vast majority can only place it as an ideal to be attained in the most distant future. *Artha*—the fulfilment of economic needs—and *dharma*—rightful conduct—were subordinated to *mokṣa.*

The *BhP* first states that *bhakti* is the safest means to attain these four *purusārtha*-s:

The service of the feet of Hari is the one and only means to attain one's good, whether it be *kāma* or *artha, dharma* or *mokṣa.*

Just as the one who grasps the drum grasps also its sound, so too the *bhakta* who

"possesses" the Lord Possesses all else, including the four *puruṣārtha*-s. This means that *bhakti* is not just a means to an end, but is itself the highest fulfillment of man. It alone can give full meaning (*artha*) to man's life. It is not one of the *artha*-s but the highest *artha*. The highest purpose of human life.

One-pointed devotion to Govinda, which expresses itself in seeing Him in all beings is considered to be the highest good of man in this world.

Without this *bhakti* all else is but an empty show. On the other hand, for one who has *bhakti*, no other *artha* remains to be achieved, as Kṛṣṇa teaches Uddhava:

> O Uddhava, men who follow the teaching I have imparted to you experience deep devotion to me. They surrender themselves fully to me. What other *artha* have they to achieve?

The Lord, who is of infinite goodness, is the source of all joy. Could one want anything more on having attained Him? For the *bhakta* the Lord himself is the fourfold *purusārtha*. Hence all activity of man, be it learning or penance, oblations or alms, finds it indefeasible fulfillment (*acyuta-artha*) in and through *bhakti*. Thus, according to the *BhP, bhakti* is not only the best means to fulfil the *purusārtha*-s, but it is also the goal of all *purusārtha*-s, of all human endeavour.

Bhakti as the Highest Dharma

As we have noted elsewhere, the *BhP* begins by claiming that its purpose is to set forth the highest *dharma* of saints. "Dharma is one of those Sanskrit words that defy all attempts at an exact rendering in English or any other tongue. The word is derived from the root *dha:* to support, to uphold, to nourish, to sustain, to carry. In the *Ṛgveda* it occurs in the form of *dharman* as a noun—neuter or masculine—or as an adjective, sixty times independently, eighteen times with the prefix *vi*, and about fifty-six times in combination with *sva* and *satya*. In a few cases, it means "upholder", "supporter", "sustainer" and then it is in the masculine. In the other instances, it is used either clearly in the neuter or in a context where it could be either neuter or masculine. In most of these uses it means "religious ordinances or rites"; but in some cases this understanding would not be suitable. One would have to translate it as "fixed principles or rules of conduct."

In the *Bṛhadāraṇyaka-upanisad, dharma* is presented as originating from the "person-like Soul." In the evolutionary process, it comes after the four castes, but as better form. It is the power of the *ksatra*-class, and there is nothing greater than *dharma*. Further it is identified with *satya*. In another text, *Brahma* is said to be both *dharma-maya* and *a-dharma-Maya*. Thus, though the highest reality is the source of *dharma*, it is itself beyond it.

It is *Chāndogya-upanisad, dharma* is seen as having three branches. The first consist of sacrifice, study and almsgiving, the second of penance, and the third of discipleship. Kane is of the opinion that this text refers to the specific duties of the different *āśramas*. Thus, slowly *dharma* came to mean:

The privileges, duties and obligation of a man, his standards of conduct as member of the Āryan community, as a member of one of the castes, as a person in a particular stage of life.

Thus, when the sages approach Manu, they want to learn about the duties of the different *varṇas.* But human behaviour always has a goal, a purpose. Hence, the *Vaiśesika-sūtra* defines *dharma* in terms of the goal to be realised: *dharma* is that course of action which leads man to his highest good. Having stated that its purpose is to expound the highest *dharma,* the *BhP* informs us that the goal to be realised by following this *dhrama* is to reach God. It then goes on to tell us how man can attain God:

> That which leads to selfless and steady devotion to Adhoksaja is the highest *dharma* of man. Through this devotion man's spirit finds peace.

Thus, the highest *dhrama* of man is that course of action which leads to motiveless and steadfast devotion, *i.e., nirguṇa-Bhakti.* Hence any other way of lifeinas much as it does not foster devotion to the Lord is but labour lost. On the other hand, *dharma* well-performing finds its consummation in *bhakti.* Kṛṣṇa himself defines *dharma* as consisting in fostering devotion to him. The *BhP* goes one step further: it identifies *dharma* with *bhakti:*

> By reverently taking the name of the Lord, and by other means, to have a sustained devotion to the Lord—that is the highest *dhrama* of men in this world.

Thus in the *BhP bhakti* is stated to be the end and the means of fulfilling *dharma:* it is the end to be realised (*sādhya*) by leading a life of *dharma,* and being identified with *dhrama,* it is also the means (*sādhana*). The *bhakti* is the end, the goal to be realised by following *dhrama* is quite in keeping with the view that God is the end of man, for God is both the source of *dharma* and its ultimate mystery, nay. He is essentially *dhrama* itself. Hence, only one who is devoted to the Lord can really understand *dharma* in its fullness. If follows therefore that the man who is turned away from the Lord, bereft of *bhakit,* is equally removed from dharma.

Bhakti and Ātma-tuṣṭi

Manu also taught that *dharma* leads to a sense of spiritual fulfillment (*ātma-tusṭi*). The *BhP* teaches that it is only when man fulfils the *dharma* of *bahkti* that he experiences peace of soul, while all other duties bring only passing happiness. The explains why Bhīsma who is the best among the followers of *dharma,* after having explained all the forms of *dharma* to Yudhisṭhira, realising that the hour of his death is very close at hand, prays that his mind may be fixed on Bhagavān Hari through love.

Why is it that *bhakti* leads to this peace of soul? We could best answer this question by trying to reconcile two statements of the *BhP.* We have already noted that the *BhP* clearly states that *bhakti* is man's highest *dhrama.* It also states that *a-satya* is the highest *a-dharma.* This being the case, one would naturally expect *satya* to be the highest *dharma.* The *BhP* does not state this explicitly, but it seems to point in that direction. Thus, the *BhP* states both *bhakti* (explicitly) and *satya* (implicitly) to be the highest *dharama.*

The word *satya* is the verbal adjective of the root *as* (to be), and it may be translated as "that which ought to be." Hence, when one has *satya,* one has, or rather one is, what he ought to be, *i.e.,* he has an authentic existence. One has a fully authentic existence only when he is fully what he ought to, and therefore, can be. This authentic existence calls for the total actualisation of the potentiality of being. It is only then that one can reach the point of perfect calm, the state of perfect self possession. Now, if the *BhP* states that both *satya* and *bhakti* are

man's highest *dharma*, then the former is the form and the latter the content of *dharma, i.e.*, it is man's *dharma* to fully realise himself, and he can do this only by loving God.

Bhakti is the fullness of *satya*—this for two reasons. (1) It is the actualisation of the deepest potency of man, *i.e.*, the power to love. (2) In *bhakti*, this love is directed towards him who is the most worthy of love, who is Himself fully authentic existence. Thus, when man acquires the highest *bhakti* for the Lord, he then reaches the end of his spiritual pilgrimage. Consequently he experiences the fullness of peace. Like St. Augustine of Hippo, the *bhakta* exclaims: "You have made us for yourself, O Lord, and our heart is restless untill it rests in you."

SECTION IV : THE SCRIPTURAL FOUNDATION OF BHAKTI

Bhakti as the Essence of Śruti

Manu teaches that the whole of the Veda is the source of *dharma*. The *BhP* not only claims to be equal to the Veda, but present itself as the mature fruit of Vedic thought, the very essence of *Śruti*. It claims to teach not merely Vedānta, but the very cream of Vedānta. After affirming that for a man who has fallen into the river of birth and death the best way of escape is devotion to Kṛṣṇa, the *BhP* goes on to say:

The Supreme Brhamā, after having thoroughly examined the three Vedas with all his discerning power, turns his attention to that which would lead to devotion to the Self.

We have already studied the use of the word *bhakti* in the *Śruti*-Texts. Here we shall briefly trace the development of the doctrine of *bhakti* in the *Ṛg-veda* and the *Śvetāśvatara-Upaniṣad.*

The Idea of Bhakti in the Ṛgveda

We have already noted obove that the *wordbhakti*, though found in the *Ṛgveda*, is not used in the sense with which we are so familiar. But the idea of warm, loving relation with God is as old as the *Ṛgveda* itself. Indra is spoken of as a companion, as father and mother. The sage feels so close and intimate with Indra that he dares to hold on to the jem of Indra's garment, just as a little child would hold on to his father's. Agni is spoken of as a guest, as a very dear friend. The sage prays that he may as easily approachable as a father is to his son.

The attitude of *bhakti* is most conspicuous in the hymns addressed to Varuṇa, "the most impressive deity among all the Vedic Gods." In these hymns, Varuṇa more than any other Vedic God, appears as a bold and a merciful God. The sage who composed these hymns is deeply aware of his own sinfulness due to which he is deprived of the company of Varuṇa. He remembers with remorse the days when he walked with Varuna, just as two friends would do.

Bhakti in the Śvetāśvatara-upanisad

Among the early Upanishads, the *Śvetāśvatara* is the only one that explicitly teaches the doctrine of *bhakti*. It refers to the ultimate cause in personalistic terms. It is only by His grace that man can behold Him, who is the kindly one, the bountifull, the giver of blessings. Man is called upon to have *bhakti* towards God, to resort to Him who is the shelter of all. Thus in the

Śvetāśvatara-upanisad we have the key ideas of *bhakti,* though only as seeds waiting to sprout and grow to gull maturity. These ideas are further developed in the *Bhagavad-gītā,* and are given their fullest exposition in the *BhP,* which deservedly calls its teaching as *trayī-vidyā, i.e.,* the wisdom of the three Vedas.

Conclusion

The dialogue between Sūta and the sages begins with a question about that which is the ultimate good of man. In answer to their question, Sūta recites to them the *BhP,* the Purāṇa which was taught precisely for the highest good of mankind. The *BhP* teaches that the highest love for Bhagavān Hari constitutes the highest good of man. Man attains *siddhi* in *nirguṇa*-Bhakti. Since *bhakti* alone can give meaning to his live, it is the highest, nay, the only goal (*artha*) to which man can fruitfully direct all his endeavours. But this is not left to his option. He is obliged to attain it. It is his duty (*dharma*), his highest duty (*para-Dharma*). This is not only in keeping with the teaching of the Vedas, but also corresponds to man's deepest being. Hence, this *dharma* comes not just from an external imposition, but flows from the nature of man. It is intrinsic to him. Hence in *bhakti,* and in *bhakti* alone, does he experience *ātma-tuṣṭi.*

BHĀRATA

(Bhāratavarṣa. India).

The Purāṇas describe the Earth to be constituted of seven continents: Jambūdvīpa, Plaksadvīpa, Śālmalīdvīpa, Kuśadvīpa, Krauñcadvīpa, Śākadvīpa and Puṣkaradvipa. Of these India is Jambudvipa.

The Bhāratavarsa was constituted of nine islands at that time in the following positions : In the centre was Ilāvṛta and to the east was Bhadravarsa. To the south-east was Hiraṇyaka and to the south was Bhārata. To the south-west was Hari and to the west was Ketumāla. To the north-west was cambaka and to the north was Kuruvarsa. Beautiful Kiṁpuruṣa varsa stood to the north-east of Ilāvṛta. There was neither the passage of time nor the fear of ageing or death in any of these continents excetping Bhāratavarṣa.

This Bhāratavarsa itself is a group of nine islands each of nine islands each separated from the other by oceans and thus made not easily accessible between each other. Indradvipa Kaśerumān, Tāmraparṇa, Gabhastimān, Nāgadvīpa, Kaṭāha, Siṁhala and Vāruṇa are the eight others and the ninth is this island of Bhāratavarsa. This island is called Kumāra also. On the eastern boundary of this island live Kirātas, on the western side, Yavanas, on the southern boundary Āndhras and on the north Turuskas. In the Centre live the Brāhmins, Ksatriyas, Vaiśyas and Śūdras. The eight sacred mountains of this place are Mahendra, Malaya, Sahya, Śuktimān, Ṛksaparvata, Vindhya and Pāriyātra. There are several other mountains also in Madhyapradeśa. They are: Kolāhala, Vaibhrāja, Mandara, Durddhara, Vātadhūma, Vaidyuta. Maināka Sarasa, Tuṅgaprastha, Nāgagiri, Govardhana, Ujjayanta, Puspagiri, Arbuda, Raivataka, Ṛsyamūka, Gomanta, Citrakūṭ, Kṛtasmara, Śrīparvata and Koṅkaṇa. This place is inhabited by Āryas and Mlecchas. The rivers which they use for drinking water are the following: Sarasvatī, Pañcarūpa, Kālindī, Hiraṇvatī, Śatadru, Candrikā, Nīla, Vitastā, Irāvatī, Kuhū, Madhurā, Hārarāvi, Uśīrā, Dhātakī, Rasā, Gomatī, Dhūtapāpā, Bahudā, Dṛsadvatī,

Nisvarā, Gaṇḍakī, Citrā, Kauśikī, Vadhūsara, Sarayū and Lohitya. All these rivers originate from the base of Himavān. Those originating from Pāriyātra are: Vedasmrti, Vedasvani, Vrtraghni, Sindhu, Parnasa, Nandini, Pavani, Mahi, Sara, Carmmanvati, Lupi, Vidisa, Venumati, Citra and Oghavati. Those flowing down from the Rksaparvata are : Śona alias Mahānada, Narmadā, Surasā, Kriyā, Mandākinī, Daśārṇa, Citrakūṭā, Devikā, Citrotpalā, Tamasā, Karatoyā. Piśācikā. Pippalaśreṇi, Vipāśā, Vañjjulāvatī, Satsantajā, Suktimati, Cakriṇī, Tridivā, Vasu, Valguvāhinī. From the base of Vindhya flow down the rivers: Śivā, Payosni, Nirvindhyā, Tāpī, Veṇā, Nisadhāvatī, Vaitaraṇī, Sinibahu, Kumudvati, Toyā, Revā, Mahāgauri, Durggyā and Antaśśivā. Those originating from the base of Sahya are the following great rivers: Godāvarī, Bhimarathī, Kṛṣṇā, Saridvatī, Visamādrī, Suprayogā, Vāhyā, Kāverī, Dugdhodā, Nalinī, Vārisenā, and Kalasvanā. Those arising from Śuktimān are the following: Kṛtamālā, Tāmravarṇī, Vañjulā, Utpalāvatī, Śunī and Sudāmā. All these rivers are very sacred and are considered to be absolvers of sins, mothers of the universe and wives of oceans. There are bad rivers also besides these.

The Madhyapradeśa comprises the following states: Matsya, Kuśūdra, Kuṇḍala, Pāñcāla, Kosala, Vṛka, Śaka, Barbara, Kaurava, Kaliṅga, Vaṅga, Aṅga and Marmaka . The states lying to the north are the following: Ābbīra, Śāṭhyadhānta, Śādra, Pahlava, Kheṭka, Gāndhāra, Yavana, Sindhu, Sauvīra, Bhadraka, Śātadrava, Lalittha, Pārāvata, Mūsika, Māṭhara, Urukadhāra, Kekaya, Daṁśana, Kāmboja, Darada, Aṅga, Lokika Veṇa, Tusāra, Bāhya, Todara, Ātreya, Bhāradvāja, Prasthala, Daśeraka, Lambaka, Tāvakārāma, Cūdika, Taṁgaṇa, Alasa, Ālibhadra, Kirāta, Tāmasa, Haṁsamārga, Supārśva, Gaṇaka, Kūlūta, Kurhika, Cūrṇa, Ūrṇapāda, Kukkuṭa, Māṇdavya and Pāṇavīya. Those lying to the east are the following:

Aṅga, Vaṅga, Madgurava, Antarggiri, Bahirggiri, Pravaṁga, Vāṁgeya, Māṁsāda, Baladantika, Brahmottara, Prāvijjaya, Bhārgava, Āṅgeya, Marṣaka, Prāgjyotisa, Vṛsaddhra, Videha, Malla, Tāmraliptaka, Magadha and Ānanda. The states lying to the south are the following: Puṇḍra, Kerala, Cola, Kulya, Jānuka, Mūsikāda, Kumārāda, Mahāśaka, Mahārāstra, Māhisika, Kaliṅga. Ādīra, Vaiśikya, Śabara, Pulinda, Vindhyaśaileya, Vidarbha, Dandaka, Paurika, Sārika, Aśmaka, Bhogavardhana, Naimika, Kuntala Āndhra, Udbhida and Nalakāraka. The western states are: Śūrppāraka, Vāridhāna, Durga, Cālīkaṭa, Pulīya, Sunīla, Tāmasa, Tāpasa, Kāraskara, Bhūmi, Nāsikānta, Sunarmmada, Dārukaccha, Sumāheya, Sārasvata, Vātsiaya, Surāsṭra, Āvantya and Ārbuda. The following states lie adjacent to Vindhya: Kārūsa, Ekalavya, Mekala. Utkala, Uttamarṇa, Gopta, Kikarava, Tosala, Kosala, Traipura, Khelliśa, Turaga, Tumbara, Vahela, Nisadha, Anūpa, Tuṇḍikera, Vītihotra and Avanti.

There are a few more states which lie attached to mountains: Nirāhāra, Haṁsamārga, Kupatha, Taṁgaṇa, Khaśa, Katha, Prāvaraṇa, Ūrṇa, Āplasṭa, Suhūhuka, Trigartta, Kirāta, Tomara, Saśikha and Adrika. (Chapter 13, Vāmana Purāna).

BHARAT

A son of Ṛṣabha.

Descenring in order from Viṣnu - Brahmā - Svāyambhuvamanu - Priyavrata - Agnīdhra Nābhi-Ṛsabha-Bharata.

Emperor Priyavrata partitioned his empire to his eight children. Agnīdhra got Jambudvīpa.

Agnidhra had nine sons: Nābhi, Kimpuruṣa, Harivarṣa, Ilāvṛta, Ramya, Hiraṇvan, Kuru Bhadrāśva and Ketumāla. On the death of the father Jambudvīpa was divided into nine states and Nābhi got the land called Hima. Nābhi married Merudevī and got a son, Ṛsabha. Ṛsabha had a hundred sons and Bharata was the eldest. (Chapter 1, Aṁśam 2, Viṣṇu Purāṇa).

Bharata took over the administration of the kingdom at the death of his father, Ṛsabha. He married Pañcajanī daughter of Viśvarūpa. They had five sons, Sumati, Rāstrabhṛt, Sudarśana, Āvaraṇa and Dhūmraketu. The Pañcama Skandha of Bhāgavata contains a statement to the effect that India got the name Bhārata from this king. (It is worthwhile remembring at this juncture a previous statement that the name Bhārata was obtained from Bharata, son of Dusyanta). Bharata like his forefather was very erudite and affectionate and always respected his duties. He always mediated on Brahmā and in his heart there shone the Paramapurusa in the figure of Vāsudeva adorned with Srīvatsa, Kaustubha, Vanamālā, Śaṁkha, Cakra, Gadā and Padma. He ruled the country for a crore of years and after that dividing the country among his sons went to the Āśrama of Pulaha Maharsi to spend the rest of his life there. On the rocks lying in the river flowing in front of the Āśrama were the marks of Cakra on one side and Nābhi on the other and the river therefore cam to be known as Cakranābhi. Bathing in the river and doing pūjā Bharata lived there oblivious of the world outside. (Pañcama Skandha, Bhāgavata).

Bharata led a purely ascetic life performing everyday the rites laid down by scriptures and muttering the mystic formula of Brahmākṣara. One day a thirsty pregnant deer went to drink water in a nearby pond. As it was drinking it heard the loud roar of a lion nearby. Frightened the poor animal without even waiting to quench its thirst ran into the forest and on its way delivered a child and the deer babe fell into the river. The deer exhausted and tormented by fear ran into a cave and fell down dead. Bharata happened to see the new-born deer floating on the river and took it to his Āśrama. From the onwards Bharata's mind was diverted from the spiritual to the mundane effort of taking care of the young deer. The deer followed him wherever he went and if it did not turn up in time in the evening after grazing Bharata went about in search of it weeping. Years went by and Bharata became old and died with the name of the deer on his lips. (Pañcama Skandha, Bhāgavata).

Because he died with the thought of the deer in his mind he was reborn as a deer. The deer was aware of his previous birth and regretted that he spent the life of a man for the sake of a deer. The deer, therefore, left the house of his mother in the mountain of Kālañjara and went to the Āśrama of Pulaha. The pious animal daily bathed in the river and died there on the bank of that river. So in its next life the deer was born as the son of a Brahmin in the line of Aṅgiras. That Brahmin had to wives and got nine sons of his first wife and one of the second. The son born to the second wife was none other than Bharata. In due course the Brahmin died and his second wife jumped into the funeral pyre and ended her life. Thrown an orphan Bharata became a puppet in the hands of his brothers. Bharata was asked to look after the cattle and fields of his brothers for his living. With great forbearance Bharata did all he was told.

One day Bharata was keeping watch over the fields of his brothers. It was midnight. In the neighbourhood the Caṇḍālas were making merry over the birth of a child to one of the

women. Some of them were bringing a man bound by ropes to be given as 'Narabali' to the goddess Kālī. (Narabali is the offering of a human being with his head cut off to propitiate a deity). On the way the man escaped and the disappointed Caṇḍālas were roaming about in search of a substitute when they came across Bharata keeping watch over the fields. Immediately he was bound by ropes and taken before the idol of Kālī. The effulgence of the Brahmin astounded Kālī and getting angry for bringing such a pious Brahmin for sacrifice she devoured the Caṇḍālas and allowed the Brahmin to go free.

Escaping from there Bharata reached a village walking all the way. That village was being ruled over by a king called Rahūgaṇa and that king was going to see Bhagavān Kapila Maharṣi along the Banks of the river Ikṣumatī in a palanquin. The palanquin had not enough bearers and so the brahmin was asked to join the team of bearers. As they were moving the palanquin shook because of the wrong steps kept by Bharata. The king reprimanded Bharata and Bharata then gave the king fitting replies based on the ethics of Vedānta. The erudition of Bharata greatly impressed the king and he stepped down from the palanquin and bowed to Bharata.

Bharata went from there to the forests singing devotional songs in praise of Viṣṇu and at last attained salvation.

BHARATA III

A sage and the famous author of Nāṭyaśāstra. He was a critic who lived around the year 400 B.C. His book on Nāṭyaśāstra (Histrionics) is world famous. Kālidāsa in the second act of his drama, Viramorvaśiya states that this Bharata used to coach the Devas in the art of acting. Nāṭyaśāstra is a book comprising thirty seven chapters dealing with the art of dance and music. He has written in detail about the four Alaṁkāras, Upamā, Dīpaka, Rūpaka and Yamaka and also about the ten requisites of a Kāvaya. He has not forgotten to write about the defects and demerits of Kāvya also. Comentaries on Nāṭyaśāstra have been written by lions in the profession : Mitragupta, Harsavardhana, Śaṅkuka, Udbhaṭa, Bhaṭṭanāyaka and Abhinavagupta. Of these 'Abinavabhāratī' the commentary written by Abhinavagupta is the only one freely available now.

BHARATA IV

The Mahābhārata speaks about a few orther Bharatas who were sons of Agni. Śamyu is a son of Agni known as Bharata. This Bharata has got another name. Ūrjja. There is an Agni of name Bharata with a son named Bhārata. When this Agni is propitiated one gets healthy and strong and so this Agni is called Pustimān also. There is another Bharata son of an Agni called Adbhuta. It is this Agni that burns dead bodies. As this Agni lives permanently in Agniṣṭoma Yajñas; it gets the name of Niyata also.

BHĀRYĀ

Wife. Bhīsma points out the sancitifed importance of Bhāryā (wife) as follows:

Without her even the place will prove itself to be just a forest. She will be a great support (to the husband) in the matter of dharma (duty) artha (wealth) and Kāma (enjoyment of material comforts). (These three precede the ultimate state of Moksa (salvation) and the wife

will be a great support in fulfilling the conditions during the first three stages). While on tour in foreign places she will remain faithful to him and instil confidence in him. Bhāryā is great wealth to man.

In his forlorn life on earth the wife is of great help to man. To him, who is suffering from diseases and is otherwise in distress there is no remedy (medicine) like a good wife. There is no relative like a wife. In the matter of practising Dharama there is no other support to match the wife. If one has no good wife to take care of domestic affairs one will be driven to the forest: the hom will be like a forest.

BHĀSA

A very prominent dramatist in Sanskrit. As Bāṇa and Kālidāsa have noticed him in their works, it may safely be assumed that Bhāsa lived in an earlier period. Since Pratimā nāṭaka and Abhiseka nāṭaka, which are universally admitted to have been composed by Bhāsa, depend for their themes on the Vālmīki Rāmāyaṇa, it is clear that Bhāsa lived after Vālmīki. Kālidāsa's period has not yet been fixed beyond doubt. It is almost settled that Bāṇa lived sometime between the sixth and seventh centuries lived before the 4th century B.C. In the light of all such factors it could be presumed that Bhāsa lived in the period between the 4th century B.C. and 6th century A.D.

Though Bhāsa has so many glories to his credit he does not fully match Kālidāsa, and this might have been the reason why Indians did almost forget Bhāsa with the advent of Kālidāsa on the literary arena.

We are not in a position to name with unerring definiteness the works of Bhāsa. The general belief is that he has written nearly twenty-three dramas. In 1922, Pandit Gaṇpati Śāstrī unearthed from various sources thirteen dramas of Bhāsa. Three out of them, *viz.* Pratijñāyaugandharāyaṇa, Śvapnavāsavadatta and Avimāraka owe their themes to the Bṛhatkathā, while Pratimā nāṭaka and Abhiseka nāṭaka have Rāmāyaṇa as their basic inspiration. Out of the eight remaining dramas six, *viz.* Madhyama vyāyoga, Pañcarātra, Dūtavākya, Dūtaghaṭotkaca, Karṇabhāra and Ūrubhaṅga owe their themes to the Mahābhārata, while the last two dramas, Bālacarita and Cārudatta are dependent for their themes on anecdotes about Śrī Kṛṣṇa and on Yaksa stories.

Though Dr. Gaṇapati Śāstrī has strongly contended that all the above thirteen dramas were written by Bhāsa himself, his view has not yet received universal acceptance. Whatever that be, it is an admitted fact that Svapnavāsavadatta is by far the best among the thirteen dramas. It is a continuation of the story of Pratijñāyaugandharāyaṇa. The wedding of king Udayana and Vāsavadattā is the subject-matter of Svapnavāsavadatta.

With his killing of the Rākṣasa 'Avi' the Sauvīra king comes to be known as Avimāra, and Avimāra's falling in love with Kuraṅgī, daughter of Kuntibhoja forms the theme of the drama, Avimāraka. In Pratimā nāṭaka is told the story narrated in Rāmāyaṇa from Ayodhyākāṇḍa to Paṭṭābhiseka. Abhiseka nāṭaka codifies the stories in the Kiskindhā Kāṇḍa and Sundara Kāṇḍa of the Rāmāyaṇa and describes the coronations of Sugrīva and of Śrī Rāma. Though the characters in Pañcarātra are borrowed from Bahābhārata the story entirely Bhāsa's. Madhyama vyāyoga, Dūtavākya, Dūtaghaṭotkaca, Karṇabhāra and Ūrubhaṅga are one-act

plays. These five plays have as their basis some of the anecdotes in the Mahābhārata. In Cārudatta is treated the love story of Cārudatta and Vasantasenā.

BHARADVĀJA

The sage Bharadvāja of Purāṇic fame.

Ayodhyā Kāṇḍa of Kampa Rāmāyaṇa states that this sage was the son of Atri Maharsi. He lived for many thousands of years. He is connected with Vālmīki and the story of Śrī Rāma. Bharadvāja was for many years a disciple of Vālmīki. He was present with Vālmīki. He was present with Vālmīki when the hunter killed one of the couple of Krauñca. When Vālmīki and Bharadvāja reached the shores of the river, Tamasā, that day Vālmīki told Bharadvāja thus : "Look Bharadvāja, what a clean ghat this is. The water is pure and clear. Place your water-jug here and give me my valkala. We will get down here in this sacred water". Then Vālmīki taking the valkala from the disciple walked along the shore admiring the beauty of the forest trees and found on his way the historic Krauñca couple. (Sarga 2, Bāla Kāṇḍa, Vālmīki Rāmāyaṇa).

Bharadvāja gave himelf untiringly to the study of the Vedas. He obtained from. Indra a boon to extend his term of life on earth to many thousands of years by different stages, each stage convering a span of a thousand years of life. All these years he devoted to an incessant study of the Vedas. Finding the term not sufficient for completing the study of the Vedas he appealed to Indra again for extension and Indra appearing in person took him before three mountains and giving him three handfuls of sand told him thus, "What you have studied about Vedas till this time is equivalent to the amount of sand I have now given and what is yet to be studied about the Vedas is as big as the three mountains before you". Any other mortal being would have been disheartened by this revelation made by Indra, but not Bharadvāja. Undaunted he continued his studies. (Bhāgavata).

The Āśrama of Bharadvāja was in Citrakūṭa and Śrī Rāma and Laksmaṇa in the beginning of their exile went to his Āśrama accepting his blessings. Bharata on his return from Kekaya knew about the exile of his brothers and hoping to bring them back to Ayodhyā went in search of them with a big retinue of soldiers and men. Keeping the retinue outside, Bharata went to the Āśrma of Bharadvāja. The latter decided to give Bharata and his people a grand reception and calling Viśvakarmā to his side asked him to arrange a royal banquet that night. Devas, Gandharvas, Apsarses, Aṣṭadikpālas and all such people were invited for the night. Renowned dancers from devaloka like Ghṛtācī, Hemā, Viśvācī Miśrakeśī and Alambusā appeared for entertainment. Even Vanarājī took part in the dance. Dishes of food came to the guests of their own accord. The night came to an end wonderfully and at daybreak everything vanished and all were amazed at the magic of the sage. (Sarga 91, Ayodhyā Kāṇḍa Rāmāyaṇa).

Droṇa was the son born to Bharadvāja of the celestial woman. Ghṛtācī. (see under Droṇa).

This is how the connotation of the word is explained.

Bhare'sutān bhare śisyān
Bhare devān bhare dvijān
Bhare ca bhāryāmavyājād
Bharadvājo'smi śobhane

(I protect even those who are not my sons, I protect my disciples, I protect Devas and the Brahmins. I protect my wife and all these I do with ease and I am named Bharadvāja). (Bhāgavata)

BHARATA II

Son of Daśaratha.

Descending in order from Visṇu-Brahmā Marīci-Kaśāyapa-Vivasvān - Vainvasvatamanu - Iksvākusikuksi - Śaśāda-Kakutstha-Anenas-Pṛthulāśva - Prasenajit - Yuvanāśva - Māndhātā - Purukutsa - Trasadasyu-Anaraṇya - Haryaśva - Vasumanas - Sudhanvā-Trayyāruṇa-Satyavrta-(Triśaṅku)-Hariścandra-Rohitāśva-Harita-Cuñcu-Sudeva-Bharuka-Bāhuka-Sagara-Asamañjas Aṁśumān-Bhagīratha-Śrutanābha-Sindhudvīpa-Ayutāyus Ṛtuparṇa-Sarvakāma-Sudās-Mitrasha (Kalmāsapāda)- Aśmaka-Mūlaka-Khaṭvāṅga (Dilīpa, Dīrghabāhu)-Raghu-Aja-Daśaratha-Bharata.

Daśaratha, King of Ayodhyā, had three wives : Kausalyā, Kaikeyī and Sumitrā. Kausalyā gave birth to Śrī Rāma, Kaikeyī to Bhrata and Sumitrā to Lakṣmaṇa and Śatrughna. Kaikeyī, mother of Bharata, was the sister of Yudhājit, Rājā of Kekeya. Bharata was born on the day of Pūya. (Śloka 14, Sarga 18, Vālmīki Rāmāyaṇa).

Daśaratha remained in sorrow without children for a very long time and then he performed a Putrakāmeṣti yāga (A sacrificial ceremony to get children) with the Maharsi Ṛsyaśṛṅga as the officiating priest. From the sacred fire arose a divine figure carrying a pot of pudding of Daśaratha became pregnant. (Sarga 15, Bālkāṇḍa, Vālmīki Rāmāyaṇa).

The sons of Daśaratha married the daughters of Janaka, King of Mithilā. Śrī Rāma married Sitā, Bharata, Māṇḍavī, Laksmaṇa, Ūrmilā and Śatrughna, Śrutakīrtī.

Daśaratha made arrangements to crown Rāma as King and them leave for the forests and lead an aścetic life. At that time Bharata and Śatrughna were in the country of Kekaya with their uncle, Udhājit. When the day of coronation was drawing ner Kaikeyī demanded of Daśaratha the execution of two boons which were once promised by Daśaratha to her long ago during a battle between the Devas and Asuras. One of them was to crown her son, Bharata, as king and the other to send Rāma to the forests for a period of fourteen years. Daśaratha was shocked to hear that. But, without any hesitation, Rāma and Laksmaṇa accompanied by Sītā went to the forests and Daśaratha overcome with immense grief caused by this unpleasant turn of events fell down dead. Messengers were sent then to Kekaya to bring Bharata and after travelling for three days Bharata and Śatrughana reached Ayodhyā. Though they were not informed of the death of their father they worried all the way because of the several bad omens which they saw. On entering Ayodhyā they were shocked to find all the roads desolate and arriving at the palace they found it silent and gloomy. Kaikeyī then told him all that had happened and when Bharata knew that his mother was at the root of all this calamity his rage knew no bounds. Forgetting himself he drew from the sheath the glittering sword and stood before his mother with the drawn sword wavering to strike or not to strike and mused to himself "No, Not a woman and not one's own mother, No, it should not be done". Immediately after this was decided he swung the sword straight to his throat. But adroitly Śatrughna intervened and swept away the sword before it fell at its aim. This strong move of Śatrughna brought Bharata to his senses and he looked at his mother so fiendishly that at his stare his

mother turned pale like a flower brought near a burning flame. Bharata immediately changed into the dress of a Sannyāsī and started to go to the forests. Śatrughna followed his brother. Vasiṣṭha also started. The news spread like wildfire and people began to crowd at the palace eager to follow the brothers. Very soon a huge procession was seen moving towards the forests. Vasiṣṭha and Arundhatī in a chariot in the front, Kausalyā and Sumitrā in another next to it and Bharata and Śatrughna closely following the chariots, walking. People joined the procession from behind. The great crowed of people reached the banks of river Gaṅgā. Guha coming to know of the great exile of people from Ayodhyā through spies went and saw Bharata, at first in disguise, and later as himself made his acquaintance. He then took Bharata and Śatrughna across the river to the presence of Śrī Rāma at Citrakūṭa.

When they reached Citrakūṭa only Bharata-Śatrughna, Vasiṣṭha and Arundhati Kausalyā and Sumitrā entered the Āśrama of Śrī Rāma, all the others remaining outside. When Rāma and Lakṣmaṇa were told about the death of their father they were filled grief. All the sons, then, Vasiṣṭha officiating, performed the obsequies of their father. Rāma and Bharata then discussed the future. Śrī Rāma persisted in his vow and said he would return to his country only after fourteen years and insisted that Bharata should rule the country during that period. Bharata accepted the arrangement saying that if his brother did not come back after fourteen year he would give up his life by jumping into the fire. Śrī Rāma then gave his sandals to Bharata who accepting the same with due respect returned home followed by others. On reaching Ayodhyā Bharata did not go to the royal palace which he considered as empty because of the absence of his brother. Rāma and abhorrent because of the presence of his mother, Kaikeyī. Instead, he went to a nearby village called Nandi and installing the sandals there lived there and ruled the country.

Śrī Rāma when he came back to Ayodhyā after fourteen years was crowned King. Bharata got two sons of his wife Māṇḍavi, Subāhu and Śūrasena. While they were thus living happily in Ayodhyā, message was sent through an ascetic by Yudhājit from Kekava that some Gandharvas were creating trouble in that country. It was the state of Sindhu in Kekaya which was subjected to this molestation and on the advice of Rāma Bharata went and subdued the trouble, killing the Gandharvas. He then created two small states on either side of Sindhu and made his two sons the Kings of those states. When Śrī Rāma gave up his life in Sarayū river and rose to heaven as Viṣṇu Bharata and Śatrughna also gave up their live and took the forms of the conch and the wheel which adorn the hands of Viṣṇu.

BHIMA VI.

A Śūdra who attained Svarga as on his head fell water with which the feet of a Brahmin were washed. The following story about him occurs on page 619 of the Padmapurāṇa.

In the dvāpara yuga there lived a Śūdra called Bhīma, who engaged himself in the profession of Vaiśyas. An outcaste from practices pertaining to Śūdras the enjoyed life with a Vaiśya woman. He was a terrible fellow, who had killed many Brahmins, and also enjoyed the wives of many elderly people including his teachers. He was a robber as well. Once the went to a Brahmin house, and with the object of robbing his wealth spoke to him in a pathetic tone as follows:— "Respected sire, you will please listen to my grievance. You appear to be kind

tiij tgat hearted. Please give me some rice, or else I will die this very moment." Universe.

Brahmin:— "Oh hungry guest! There is no one here to cook food. I shall give you daily some rice, which you may cook yourself. I have neither father, mother, son, brothers, wife nor any other relatives. All of them are dead and gone. The unfortunate fellow that I am, I am staying here alone. No servants or others here." Bhīma:— "Oh revered Brahmin! I too am a lonely person. I shall live here for ever serving you. I am a Śūdra."

These words of Bhīma pleased the Brahmin so much that he cooked some food quickly and served the Śūdra with it. He stayed with the Brahmin from that day onwards. His idea was to rob the Brahmin of his wealth at some convenient time and get away. But, since he used to pour on his head everyday the water which the Brahmin's feet were washed he got redemption from all his sons.

One night a thief got into the Brahmin's room to steal his earnings. Seeing the thief Bhīma rushed at him to give him a good thrashing. But, the thief, in the twinkling of an eye, cut off Bhīma's head and escaped from the scene. At once there came down the attendants of Lord Viṣṇu to lead Bhīma to Vaikuṇṭha. A divine chario drawn by Rājahaṁsas (swans) also came down. Bhīma got into the chariot and reached the abode of Viṣṇu.

BHŪMI.

The earth.

The Purāṇas maintain that Bhūmi has a Devī (goddess). The births of Bhūmi and its basic goddess are in two different ways.

The Mahābhārata, (Dākṣiṇātya Pāṭha) says that the goddess Bhūmi was the daughter of Brahmā and which she was married by Mahāviṣṇu. The earth on which we live is the Mṛṣpiṇda of which the basic deity is this Bhūmidevī. Of the many versions given in the Purāṇas regarding the origin of earth, three are given below :

Long ago, towards the end of the age of floods, the earth was in a liquid state. At that time, Śiva cut open his high and let fall a drop of blood in the water. It assumed the form of an "aṇḍa" (egg). Śiva took that aṇḍa and split it. A man came out of it. From him was made Nature (Prakṛti) for the creation of the Universe. One half of the broken aṇḍa became sky and the other half became the earth. (Kathāsaritsāgara, Kathāpīṭha laṁbaka, 2nd Taraṅga).

Mahāviṣṇu lay on the surface of water which spread everywhere in the beginning. A lotus sprang up from the navel of Viṣṇu and from its top Brahmā was born. Liquid matter began to flow out of Viṣṇu's ears on both sides. From it were born two Rāksasas named Madhu and Kaiṭabha. They persecuted Brahmā. Mahāviṣṇu woke up and killed Madhu and Kaiṭabha. The thick fat of these Rāksasas hardened into the earth. (Devī Bhāgavata, Navama Skanha).

In beginning Mahāviṣṇu (Mahāvirāt Puruṣa) spread everywhere. In every pore of that Mahāvirāṭ who was lying on the surface of the water, there was a Brhmāṇḍa. In course of time that Virāṭ obtained mind. That mind stood connected with each of the pores equally. Later from it were formed the "Pañcamahābūtas". From their combination was formed the Bhūta called "Mahā Pṛthvī". It was cut into many pieces and each of the pieces was deposited in

each pore. It was these Pṛthvī pieces which became "Bhūmis" at the time of creation. At the time of the floods, there Bhūmis sank again into those pores as before. In each of these Brahmāṇḍas, there are the earth, mountains, forests, oceans, the seven islands. Himavān, Meru, Sun, Moon, Stars and other planets. Also, each of them has its own Brahmā Viṣṇu, Śiva and other Devas. Since all the different Bhūmis in all the Brahmāṇḍas had been formed artificially they all perish in the floods. (Devī Bhāgavata, Navama Skandha).

Bhūmi Devī (Goddess Earth) is the wife of Mahā Viṣṇu. In Varāha Kalpa (Age of the Pig) the Asura Hiraṇyākṣa carried the Earth and Submerged it under water. At once Mahā Viṣṇu appeared in the form of a Pig and lifted up the Earth on its horns. When the Earth floated on the surface of water like a lotus leaf, Bhūmi Devī who was pleased, stood up in her charming figure. Mahāviṣṇu fell in love with her and with the brilliance of a crore of suns, had sexual union with her for the period of one Devavarsa. It is from that time that Bhāmī Devī became Mahāvisṇu's wife. As a result of their union, a son named Maṅgala was born to them.

Ghaṭeśa is the son of Maṅgala. Maṅgala has another name, Covva. After the birth of Maṅgala, at the behest of Lord Viṣṇu, all people began to offer worship to Bhūmidevī. Mahāviṣṇu himself first worshipped her by reciting the mantra— "Om Hrīṁ-Śrīṁ-Krīṁ-Vasudhāyai Svāhā". After that this mantra became popular for worshipping Bhūmidevī. (Devī Bhāgavata, Navama Skandha).

Narakāsura was Bhūmidevī's son by Hiraṇyākṣa, the Asura. When Hiraṇyākṣa, in the form of a pig, carried Bhūmidevī on his horns to Pātāla, the horns came in contact with Bhūmidevī and she bacame pregnant. In Bhāgavata, Daśama Skandha we read that Narakāsura was born as the result of this contact. (See the word Naraka I).

Sītā was the daughter of Bhūmidevī, born on another occasion. Sītā was married by the Kosala King Śrī Rāma. When she was abandoned by her husband, she was at last accepted by Bhūmidevī within her own self. (See the word Sītā).

Since Bhūmidevī had been the wife of the Asura Hiraṇyākṣa she has also been called the mother of the Asura clan. Hiraṇyākṣa's brother was Hiraṇyakaśipu. Prahlāda, the son the Hiraṇyakaśipu, was a devotee of Viṣṇu. The father did not like the son's devotion to Viṣṇu. So he persecuted Prahlāda in various ways. Once the threw down Prahlāda from the top of a high building. At that time Bhūmi devī appeared there and received him in her arms. (Brahmāṇḍa Purāṇa, Chapter 24).

Once the Emperor Pṛthu turned Bhūmidevī into a cow and milched all resources from her.

Once Pārvatī and Śiva indulged in their sexual act for many years. The earth began to shake to its foundations. The gods approached Śiva with a request to refrain and he agreed. Śiva's semen was discharged and fell on the earth. Pārvatī who was angry at this, cursed Bhūmidevī as follows:— "You Bhūmidevī! You will assume many forms and become the wife of many. Since you have prevented me from giving birth to a son, no children will be born to you in future."

The Brahma Purāṇa

The etymology of the term Purāṇa is given the the *Vāyu* Purāṇa meaning that wich lives from ancient times. The *Matsya* also describes them as containing "records of past events."

Therefore, in the times of the Brāhmaṇa literature, the term 'Purāṇa' signified 'ancient tale' or 'old narrative' but there was no Purāṇa literature as such in those ancient times.

The earliest references to the word 'Purāṇa' are found in the *Atharva* Veda but it is doubtful whether Purāṇa meant actual books at the time of the *Atharva* Veda. The reference in the Chāndogya Unpanisad indicates that the term 'Purāṇa' means a definite work. But the *Āpastamba Dharma Sūtra* refers to the existence of the real Purāṇa.

The classical definition of the Purāṇa mentions the following five characteristics, *viz.* sarga (creation), pratisarga (dissolution and recreation), vaṃsa (divine genealogies), manvaṇtara (ages of Manu) and vaṃśānucarita (genealogies of kings). None of the existing Purāṇa completely answers to the definition. Some contain much more than these while others scarcely touch these and deal with other topics, though one is happy to note that the Br. P. (*Brahma* Purāṇa) fulfils all the five characteristics, *viz.* sarga (adh. 103); pratisarga (adhs. 231-233), Vaṃśa and vaṃśānucarita (ahys. 4, 6-17), and manvaṇtara (adh. 5). Still it must be admitted that the Pañcalakṣaṇa occupies only a short part of the present Br. P. But the later additions such as dāna (gifts), vratas (religious observances), Tīrthas (sacred places), śrādha (rites in honour of the manes), etc. forming the bulk of the contents of the present Br. P. were not covered by the above definition and in order to get over this difficulty the Purāṇa themselves stated that the pañcalaksaṇa definition was tended merely for the upa-Purāṇa (minor Purāṇa) and the mahā-Purāṇa has to satisfy the dasalaksaṇa definition, which includes these additional topics. viz. vrtti (means of livelihood), raksā (incarnations of gods), mukti (final emancipation), hetu (Sīva, unmanifest) and apāśraya (Brahman). It should be noted that the Br. P. also treats these topics but even this definition does not flly cover all the aspects of the Purāṇa. The *Matsya* Purāṇa provides a definition approaching nearer to the description of the extant Purāṇa. It states that besides the ten characteristics, the Purāṇa deal with the glorification of Brahmā, Visṇu, Sūrya and Rūdra as also with the dissolution and preservation of the world and also with dharma (righteous conduct), artha (economics and polity), kāma (erotics) and moksa (emancipation). It should be noted that even this comprehensive definition does not cover the topics like tīrthayātrā and others treated in the Brahma and other Purāṇas. The Purāṇa tradition has all along been floating and dynamic and with the changes in modes of behaviour, ways of living, customs and beliefs, the Purāṇa introduced various other subjects to give a picture of life that was lived by people.

Need for Critical Editions

In spite of the Purāṇa having been given their due place of importance in Hindu religious consciousness they did not receive the necessary amount of reverent care and study. Although complete vulgat editions of the Purāṇa have been published in Bengali, Telugu and Nagari characters, critical editions were lacking and there was no initiative in this matter for quite a long time. But the efforts in this direction are now being made.

The work of preparing a critical edition of the Mahābhārata undertaken by the Bhandarkar Oriental Research Institute some forty years ago is now complete. The Oriental Institute of the Maharaja Sayajirao University of Baroda has similarly brought out a critical edition of the Rāmāyaṇa. The University of Gujarat at Ahmedabad, is preparing a critical edition of the

Visṇu and *Bhāgavata* Purāṇa. The Kāśirāja Trust of Vārāṇas, the *Matsya*, the *Brahma* and the *Vāmana*, of which the *Vāmana* Purāṇa is already published.

The Brahma-Purāṇa and its Place in Purāṇic Literature

According to the traditional view, there are eighteen Mahā-Purāṇa and eighteen upa-Purāṇas. Almost all the Purāṇa uniformly mention the eighteen Purāṇas in the same order, *viz. Brahma, Padma, Viṣṇu, Vāyu Bhāgavata, Nārada, Mārkaṇḍeya, Agni, Bhavisya, Brahmavaivarta, Varāda, Liṇga, Skanda, Vāmana, Kūrma, Matsya, Garuḍa*, and *Brahmāṇḍa.* The Brahma tops the list and is generally recognised as and ādi-Purāṇa.

From the point of view of the pañcalakṣsaṇa definition, the Purāṇa can be classified into earlier and later and as the Br. P. treats of many more topics in addition to the five it would be categorised under the section of the later Purāṇas.

According to the classificatory nomenclature based on the preferential treatment to Viṣṇu, Śiva and other deities the Purāṇa are respectively styled as sāttvika, tāmasa and rājasa and according to the classification of the *Padma*-Purāṇa, the Brahma is considered to be a rājasa Purāṇa as it is dedicated to gods other than Viṣṇu and Śiva, but in its present form in mainly a vaisṇavite work. According to the *Matsya;* the sāttvika Purāṇas glorify Viṣṇu, the rājasa, Brahmā and Agni, the tāmasa, Śiva and those that glorify Sarasvati and Pitṛs as saṃkīrṇa. Basing his division on later Tamil works, Dikshitar also classifies the Purāṇas into five groups: (i) Brahmā—*Brahma* and *Padma*; (ii) Sūrya—*Brahmavaivarta*; (iii) Agni—*Agni*; (iv) Śiva—*Śiva, Skanda, Liṅga, Kūrma, Vāmana, Varāha, Bhavisya, Matsya, Markaṇḍeya* and *Brahmāṇḍa*; and (v) Viṣṇu—*Nārada, Bhāgavata, Garuḍa and Viṣṇu.*

It should be stated here that though the Brahma Purāṇa takes its name after Brahmā, it is because Brahmā is one of main narrator of the Br. P. and not because Brahmā is eulogised in it. On the contrary the Br. P. provides some uncomplimentary stores about Brahmā. In the Śiva-rahasya Khaṇḍa of *Śamkara-Saṃhitā* a classification of similar nature is given. It is added, however, that the Viṣṇuite Purāṇa teach the identity of Viṣṇu and Śiva, and the Br. P. teaches the identity of Brahmā, Śiva and Viṣṇu and this holds true in the case of the Br. P. which states that Brahmā, Viṣṇu and Śiva are one (130.10).

Dr. Haraprasad Shastri divides the Purāṇas into six groups in accordance with the subject matter; (1) the encyclopaedia group; (2) those dealing with Tīrthas and Vratas: (3) those that underwent two general revisions; (4) the historical group; (5) the sectarian works and (6) the old Purāṇas revived. He places the Br. P. in the third group. In the Purāṇas of the third group, there is addition to the kernel twice—at both the ends. In the Br. P. Brahmā's interlocution with the Ṛsis on the mountain is the real Purāṇa. The speech reported by Vyāsa with additions to the Ṛsis in his hermitage is the second stage.

Besides the traditional topics of the Purāṇa, the Br. P. contains chapters on śrāha, dāna, varṇāśramadharma and a large portion devoted to glorification of the sanctity of holy places. In fact, due to the tīrthamāhātmya it is generally recognised as ahhyāyas devoted to Kṛṣṇa-caritra. Moreover, many the name of the Br. P. whether the passages of the Br. P. quoted by various nibandhakārās occur in the present Br. P. or not constitute a study by itself.

The wellknown dictum of Purāṇic lore is contained in the line 'ītihāsapurāṇābhyāṃ

vedaṃ samupabṛṃhayet.' It gives us the key to understanding the intimate relationship between the Purāṇas on the one hand and their sources, the Vedas, on the other. The Br. P. narrates many Vedic stories and genealogies. The Br. P. elaborates many upākhyānas contained in the ṚgVeda *Aitereya* Brāhmaṇ, *Śatapatha* Brāhmaṇ and *Bṛhaddevatā*. The stories of Bali and Vāmana, Ahalyā, Purūravā-Urvaśī episode, Hariścandra and Śunahśepa, Kaṭha, Arsṭiseṇa, Devāpi, Vṛsākapi, Saramā, Śaryāti, Kavaśailūsa, Ātreya and Ātreyī, Ajīgarta, Aṅgirasa, Śākalya and Abhisṭuta are narrated in the Br. P.

The story of Hariścandra. Rohita and Śunaḥśepa given in the *Aitereya* Brāhmaṇa (7.3) and *Śāṅkhāyaṇa* Brāhmaṇa (15-17) is given with more details in the Br. P. In fact, the similarity which we find in the versions of the *Aitereya* Brāhmaṇa and the Br. P. cannot be found to such an extent in other works.

Thus, the encyclopaedic character of the Br. P. shows that it occupies an important place in Purāṇic literature and provides ample scope for a study of different aspects of Hindu life and society in the Purāṇic times.

The Date of Brahma Purāṇa

The problem of the data of the Purāṇas is very intriguing and controversial. No particular date or period can be assigned to a particular Purāṇa. There are two main difficulties in fixing the date of a Purāṇa. (1) The common chapters that are borrowed by the Purāṇa from earlier Purāṇas; (2) the numerous additions and interpolations inserted in them.

The Br. P. also suffers from the same difficulties since it contains many chapters in common with those of the Vāyu, *Mārkaṇḍeya, Viṣṇu, Harivamśa,* and *Sāmba* Purāṇa and Anuśāsana and Śānti Parvans of the *Mahābhārata.* In the absence of a complete collation of all the chapters from the different Purāṇas it is difficult to deduce as to which is the borrower. Hence it is more difficult to fix the date of these chapters. The second difficulty in the Br. P. is regarding its additions and interpolations. The Gautamī-Māhātmya covering a large portion of hundred Adhyāyas is a late addition as can be seen from a description of the MSS, given in the Ānandaśrama edition.

It is a matter of common knowledge that there is not a single date in Sanskrit chronology which is not or has not been disputed. There are different opinions regarding the date of the Br. P. among different scholars.

The *Nāradīya* Purāṇa gives a list contents of the apocryphal Br. P. tallying with the contents of the Br. P. which shows that the Br. P. was compled before the compilation of the *Nāradīya P.* The *Nāradīya* Purāṇa was written or...revised into its present form during the eights or at least in the beginning of the ninth century A.D., therefore the Br. P. which is mentioned in it must have existed before then. Again a comparison of the Purusottama-māhātmya contained in the Br. P. and the *Nāradīya* P. shows that the latter has borrowed from the former. Again chapters 143-145 of the Anuśāsana Parvan also correspond to the chapters 223-225 of the Br. P. and references from the Anuśāsana Parva, *viz.* 'idaṃ caivāparam Devi Brāmaṇā samudāhṛtam' (143. 16) and 'Pitāmahamukhotsṛsṭaṃ pramāṇamiti me matiḥ' (143.18) suggest that the Anuśāsan Parvan has borrowed from the Br. P.

The numerous quotations made by Jimūtavāhana, Aparārka, Haradatta, Devaṇabhaṭṭa,

Kullūkabhaṭṭa, Madanapāla, Śrīdatta Upanidhyāya, Caṇḍeśvara, Rudradatta and many others are not traceable in the present Br. P. which fact shows that it does not seem to have been composed or compiled earlier than the beginning of the tenth century A.D. And as Hemādri, Śūlpāṇi, Vācaspati Miśra, Govindānanda and Raghunandana quote verses from it, it cannot be later than A.D. 1200. Chapters 214-215 and chapters 216-218 of the Br. P. cannot be later than A.D. 1500 because Govindānanda quotes verses from chapters 216 and 218 in his *Dānakriyākaumudi*. Many other verses of these chapters are common to the original Br. P. because of the numerous quotations made by Madhavācārya only a few are found in the Chapters 214, 215 and 217 of the present Br. P. As none of the quotations made by him on general customs, impurity, funeral sacrifices and penance is found in the present Br. P. through it contains chapters on most topics, it is certain that Mādhava used the original *Brahma* Purāṇa and not the present apocyphal one. Chapters 219-222 should be dated earlier than A.D. 1200 because Govindānanda quotes numerous verses from chapters 219-221 in his *Śrādhakriyākallmudī*, and Hemādri draws upon these chapters in his *Caturvargacintāmani.* Thus from the point of view of the various quotations made by different nibandhakāras, it can be surmised that the Br. P. was compiled between the tenth and the twelfth centuries.

As regards the Kṛṣṇa-caritra, Durgashankara Shastri opines that the Kṛṣṇa-Caritra of the Br. P. shows and intermediate stage and is later than the *Harivaṃśa* and earlier than the *Viṣṇu* Purāṇa.

The problem of fixing the date of chapters describing the holy places in Orissa is rather difficult. In the 176th adhyāya, the greatness of Anantavāsudeva is described. Even at present the temple Ananta-Vāsudeva exists in Bhuvaneśwara at Orissa. The great Bengali Pandit Bhavadevabhaṭṭa constructed it in the eleventh centrury. It is surprising to note that though the Br. P. describes the creation and greatness of the idol of Anantavāsudeva, it does refer to its temple. If that temple had been constructed at the time of the compilation of the Br. P., there would have been a reference to it. This shows that the compilation of the Br. P. took place before eleventh century. It is worthy of note that the *Kalpataru* composed about A.D. 1110-1120 does not describe the Purusottamatīrtha in its tīrtha-khānda though it speaks of a few little known Tīrthas like lohārgala, stutasvāmin and kokāmukha.

According to Rajendralal Mitra the oldest temple in Puri is that of Alābukeśvara built by Lalitendu Kesari (A.D. 623-677), the builder of the tower of Bhuvaneśwara. The next oldest is Mārkandeśvara and next comes the great temple of Jagannātha. According to Manmohan Chakravarti the temple of Jagannatha was built about A.D. 1085-1090 by king Codagaṅga. D.C. Sarkar points out that the celebrated Oriya chronicle Mādlā Pañji attributes the construction of Purusottama Jagannātha not to Coḍaganga but to his great grandson Anaṅgabhīma III who also installed an image of Purusottama in a temple at Vārānasī-Cuttack which was destroyed by Sultan Firoz Shah Mitra and Hunter note that Anaṅgabhīma wanted to eclipse the grand tower of Bhuvaneśvara and renovated the temple of Jagannātha in Śaka 1119 (*i.e.* A.D. 1198). We cannot lay much stress on these suppositions because it is not known definitely that there was no Viṣṇu temple at Puri before the time of Anantavarman Coḍagaṅga. The chapters on Purusottama-ksetra cannot be later than the middle of the twelfth century because many of these are drawn upon by Vācaspati Miśra in his tīrthacintāmaṇi, by Sūlapāṇi in his

dolayātrāviveka and rasyātrātviveka and by Hemādri in his caturvargacintāmaṇi. As to the upper limit of these chapters it should be stated that they could not have been earlier than the end of the ninth century A.D. because there is mention of Śiva-temple at the side of the Mārkaṇḍeya-lake which was built in A.D. 800 by Kuṇḍala-Kesarin, king of Orissa. From the mention of the Sun-temple at Koṇārka in Br. P. (28. 46-7), it may appear that those chapters are of later origin that A.D. 1240 as the Sun-temple at Koṇārka was built between A.D. 1240 and 1251 by Narasiṃhadeva. I.

From the examination of the dates of these various temples it seems probable that these chapters were compiled between the ninth and the twelfth centuries.

There are many similarities *e.g. Kumārasambhava* 4.4 runs parallel to *Matsya* 163-256 and Br. P. 38.8. All these three works use the word 'vilalāpa'. Again the stories of Daksa insulting Satī, Satī giving up her body taking birth at Himālaya's house—are available in the present Br. P. and the *Kumārasambhava* 1.21 is similar to *Vāyu* 30.50-55 and Br. P. 34.20-25. But the Br. P. differs from the *Kumārasambhava* in the adhs. 34-38. Thus, Kāmadeva is burnt after Śiva's marriage and as a result of the bewailings of Ratī, the boon of the rebirth of Kāmadeva as Kṛṣṇa's son is granted by Lord Śiva (38.10-11). The story of the Br. P. here seems to be later than *Vāyu* Purāṇa and older than *Matsya* Purāṇa.

The Brahmapurānic list of Rāma's ancestors, — Daśaratha, Aja, Raghu, Dilīpa—agrees with that of Kālidāsa. The drama *Pratimā* of Bhāsa also gives the same list.

After analysing the various parts of the Br. P. Dr. Hazra has come to the following conclusions regarding the date of the Br. P.

The Date of composition or rather compilation of the Br. P.	Between A.D. 900 and 1200
Ch. 25	Spurious
Chs. 28 (1-8), 42 (35 to the end)	(Between A.D. 900 and 1150) Earlier than the chs. of the next group.
Ch. 28 (9 to the end), chs. 29-41 and ch. 42 (1-34)	C. between A.D. 950 and 1200
Chs. 214-218	Not later than A.D. 1500, probably the same date as that of the composition of the present Br. P.
Chs. 219-222	Earlier than A.D. 1200.
Chs. 223-231	Not known definitely. May have come from the same date as that of compilation of the present Br. P.
Chs. 70-175	Not known. Probably not earlier than A.D. 10th century.

From the above discussion, it is clear that it is difficult to assign a general date to the Br. P. because the analysis shows that different portions of the Br. P. belong to different periods and thus the date of the Br. P. will have to be spread over a very long period. Professor V.R.R. Dikshitar surmises that "the composition of the Purāṇas is to be spread over a long time covering several centuries form the epoch of the age of the Gupta and later. The Purāṇas then constitute a work of various periods in succession. For example one and the same Purāṇas may have been spread up over a long peroid of some centuries. The kernel of the Purāṇa may have been born in earlier times, and its contents could be amplified in the course of the following centuries.

Thus, the major portion of the Br. P. seems to have been compiled between the period of

,the ninth and the twelfth centuries though some portions, as stated above, belong to an earlier period.

Place of Origin

As regards the place of composition of the Br. P., it should be stated that just as the whole Br. P. does not seem to have been composed by one hand one in one period, similarly it does not seem to have been composed at one place.

The then busy centres or religious activities were perhaps the locale of the Purāṇa compilations. The chief of pilgrimage were often thronged by a large number of people from all parts of India and were the best venue for the propagation of the literature. From the detailed glorification of certain places, we may venture to conjecture that a particular version of the Purāṇa sprang up in that centre.

Many chapters of the Br. P., as stated above, correspond to those of the other Purāṇas, therefore, the place of the composition of those chapters could be decided alongwith the decision of the place of place of composition of those other Purāṇas. From among the remaining chapters it is clear that the Gautamī-māhātmya was composed by somebody living about the river Godāvarī, since it betrays close acquaintance with the minor Tīrthas situated on the bank of the river Godāvarī. Similarly the chs. 28-70 and 176-178 on the holy places of Orissa also form one group and seem to have been composed by one is well acquainted with Orissa. Chapter 25 gives a long list of the names of holy places chiefly of Northern India. Though, it mentions the Viraja-ksetra and the Indradyumna-saras; the names of Purusottama-ksetra and Ekāmrakaksetra are conspicuous by their absence. Moreover, this chapter is wholly unconnected with those preceding and following it. So it seems to have been interpolated by someone living outside Orissa. The remaining chapters are not important from the point of view of fixing the place of composition inasmuch as they deal with the general religious topics like Karma-vipāka (216-218, 223-225), hells (214-215), worship of Viṣṇu (226-229), accounts of the Dvāpara and the future ages (231), there are verses forming introduction of some topics (1.1-20, 26, 27, 1-10, 235) and forming the concluding chapter of the whole Purāṇa (245).

In ch. 27.43, it is stated that the place to the north of Sahyādri where flows the Godāvarī is the most charming place in the whole world. This is the opening of Brahma's speech and it shows his predilection of that spot. The work may have been written here.

Saura-Purāṇa, and Upa-Purāṇa of the Brahma Purāṇa

The *Saura*-Purāṇa—Ānandāśrama edition—containing 3899 ślokas claims to be a supplement of the Brahma Purāṇa. It states that the Br. P. is the first among the Purāṇa containing ten thousand slokas and telling many holy stories (*Saura* P. 9.6). One who gives *Brahma* Purāṇa in dāna becomes great in the Brahmalika after getting freedom from all the sins.

The *Saura* Purāṇa is of great value as regards the knowledge of Śaivism, especially of the Linga-cult and its main purpose is to glorify god Śiva. Thus from the point of view of contents, there does not seem to be any resemblance between the *Saura* Purāṇa and the present Br. P.

The Br. P. itself is considered to be an upa-Purāṇa by Hazra who bases his belief on the information of Narasiṃha Vajapeyin, a nibaṇdha writer of Orissa. But with due deference to Dr. Hazra, it should be said that the Br. P., as stated above, fulfills all the requirements of a Mahā-Purāṇa and there is little reason for its being considered an upa-Purāṇa. Moreover, the Br. P. is never mentioned in the list of the upa-Purāṇa, and is always considered as a Mahā-Purāṇa.

The Text of Brahma Purāṇa

The formal study of the Br. P. leads us to two opposite possibilities: (1) of its being so bulky that it appears to be a conglomeration of the Mahā-Purāṇa and upa-Purāṇa, and (2) of its being so small as to become only a handlbook dealing with religion in its original form and later becoming a collection of various chapters borrowed from different sources.

In brief, the material available at present under the name of the Br. P. is of three types: (1) the information in the printed editions, (2) the information available in the catalogues and (3) the quotations from Br. P. cited by different works.

(1) *In the form of printed editions* : At present four editions are available of the Br. P., *viz,* (a) The Ānandāśrama edition, (b) The Vangavāsi edition, (c) The Venkateśvara edition, (d) The Gurumaṇḍala series edition. The Ānandāśrama edition on which the present study is based consists of 245 Adhyāyas and is prepared from six MSS-ka, kha, ga, gha, na and ca. The MS 'ka' contains all the Adhyāyas, the MS 'kha' and 'ga' omit the Gautamī-māhātmya whereas the MSS 'na' and 'ca' contain only the Gautamī-Māhātmya. Again the MSS 'ka' and 'kha' join the first and the second Adhyāyas of the Ānandāśrma ed.; the MS 'ka' misses the first 10 Ślokas of the 70th Adhyāya, the MSS. 'ka' and 'ga' omit the nineteenth Adhyāya. The MS 'ga' adds many ślokas in adh. 13 and omits 191.27-33, the MS 'gha' begins the Gautamī-Māhātmya with the Mañgala Ślokas and the MSS, 'gha' and 'ca' miss the ślokas 81-85 of the adh.85. These are the major peculiarities of each MS. The variant readings and minor peculiarities of every MS have been noted in the footnotes of the Ānandāśrama ed., but they are too numerous to be noted here they are not taken into consideration. Moreover, they are more useful in the preparation of the critical edition of the Br. P. (b) The Vaṅgavāsi Press edition (Calcutta) is similar chapter by chapter to the Ānandāśrma Edition. There are occasional variations is readings and numbers of verses in the corresponding chapters, but these variations are only a few and not important for our purpose. (c) The Veṅkatesvara Steam Press edition is available in two forms: (i) It contains the whole Brahma Purāṇa but instead of placing the Gautamī-Māhātmya after the adh. 69 as in the Ān. Ed., it is placed at the end. (ii) The other addition of the Veṅkateśvara Steam Press contains only the Gautamī-Māhātmya. It consists of one hundred and five adhyāyas and resembles the Ānandāśrma ed. to a great extent. The following are its main peculiarities. It joins the Adhyāyas 76 and 77 of the Ānandāśrma ed. into one and forms the 7th adh. Again after the adhs. 107-46, 108-82 and 108.118 of the Ānandāśrma ed., the Veṅkateśvara ed. adds many ślokas after adhs. 38.21, 38.87 and 83-125 respectively. Besides these, three are many other minor differences which should be carefully considered at the time of preparing a critical edition of the Br. P. (d) The Gurumaṇḍala series, Calcutta, has brought out a new edition of the Br. P. which is based on the Ānandāśrma ed.

(2) *Information form the catalogous :* According to the catalogues catalogonom by Theodor Aufrecht, the various MSS of the Brahma Purāṇa contain the following topics:

(i) Ṛsipañcamīvrata
(ii) Kalāhasti-māhātmya
(iii) Kodaṇḍamaṇdana
(iv) Campāṣaṣthivrakathā
(v) Nāsikopākhyāna or Naciketopākhyāna
(vi) Prayāga-māhātmya
(vii) Ksetrakhaṇde Mallāri-māhātmya
(viii) Māyāpuri-māhātmya
(ix) Rāmasahasranāma
(x) Lalitākhanda
(xi) Lalitopākhyāna
(xii) Veṅkatagiri-māhātmya
(xiii) Sarasvatīstotra
(xiv) Hastigiri-māhātmya
(xv) Janmistamivrata
(xvi) Buddhāsṭamīvrata
(xvii) Maṇimaṇḍapa-māhātmya
(xviii) Laksmīsahasranāma
(xix) Sūryacandravratakathā
(xx) Hastigir-māhātmya
(xxi) Godāvari-māhātmya
(xxii) Gautamīgaṅgā-māhātmya
(xxiii) Gautamī-māhātmya
(xxiv) Purusottama-māhātmya
(xxv) Karmavipāka-māhātmya
(xxvii) Bhāratavarsa-vivaraṇa

The first-twenty topics are not met with in the present Br. P. whereas some of the topics resembling serial Nos. XXI to XXVII are there.

R.L. Mitra describes a Br. P. which consists of two khaṇdas, pūrva and ūttara, and is quite different from our present Brahma Purāṇa. As it mentions the history of Rādhā, her worship, Tulasī's marriage with Śaṅkhacūḍa, the history of Mansā, etc., it must be a very late work.

According to Shri Haraprasad Shastri, the Br. P. in Catalogue No. 3450 seems to be a different recession from that of the Ān. ed. The Gautamī-māhātmya is not there and the last chapters on Sāmkhya and Yoga with the interlocution between Vasiṣṭha and Karālajanaka are not there. Chapter 19 of the Ānandāśrma ed. has become ch. 17 coming at the end.

The next number begins as usual but ends with the end of Kṛṣṇa-caritra, ch. 212 of the Ānandāśrma edition.

There are three other compilations called—Buddhāsṭamīvrata (No. 3452) Mārgaśirṣa-ekādaśivrata (No. 3453) and Kārtika-māhātmya (No. 3453a) which though not found in the

Ānandāśrma ed. are said to draw its authority from the Br. P.

The descriptive catalogue of the Sanskrit MSS in the Tanjore Maharaja Sartoji's Sarasvati Mahal Library, informs us that the Br. P. was printed at Bombay in 1906; and at Chidambaram with a translation by V.S. Venkatarama Shastri in 1908. Moreover, the Prayāga-māhātmya, Srimūṣna-māhātmya and Hastigiri-māhātmya also form a part of it.

In some MSS the māhātmya of the sacred river Balajā occurs as the uttarakhaṇḍa of the Br. P.

The present study does not aim at representing an exhaustive examination of all the MSS firstly, because the whose infromation regarding all the MSS is not at the disposal of the present writer. Moreover it is not necessary also. But this material shows that a critical edition of the Br. P. is a highly felt necessity as it would decide whether all these Māhātmyas and other topics belonged to the original Purāṇa or not.

After collecting the information regarding the Br. P. from various catalogues, let us now see as to what information can be gathered about the Br. P. from the various Nibandha works.

(3) *Information in the form of quotations in different works* : Almost all the Nibandha writers have drawn profusely upon the Br. P. was, therefore, one of the most authoritative works in the whole range of Purāṇic literature. The following Nibandhakāras provide quotations from the Br. P.

(i) Śūlapāṇi's *Dolayātrāviveka* and *Rasayātrāviveka*
(ii) Vācaspatimiśra's *Tattvacintāmaṇi*
(iii) Govindānanda's *Dānakriyākaumudī* and *Śrāddhakriyākaumudī*
(iv) Raghunandana's *Smṛtitattva* and *Yātrātattva*
(v) Hemādri's *Caturvargacintāmaṇi*
(vi) Nilakantha bhatta's *Mayukhas*
(vii) Madhavācārya
(viii) Jīmūtavāhana
(ix) Aparārka
(x) Haradatta's commentary of the *Gautamadharmāsūtra*
(xi) Aniruddhabhaṭṭa
(xii) Ballālasena
(xiii) Kullūkabhaṭṭa
(xiv) Madanpāla
(xv) Śrīdatta Upādhyāya
(xvi) Caṇḍeśvara
(xvii) Rudradhara
(xviii) Narasimha Vajpeyin's Nityacarpradipa
(xix) Laksmīdharabhaṭṭa's *Kṛtyakalpataru.*

Some of the verses quoted in the works from i-vii are traceable in the present Br. P. whereas those quoted in the works from vii-xx are not.

The quotations made by the Nibandha writers show that it was a rich store of Smṛti materials. The multifarious Smṛti topics dealt with in this Purāṇa, appear to have been the following : (a) The duties of the Āśramas, (b) General customs and daily duties (āhnika), (c)

Eatables and non-eatables, (d) Rules of diet, (e) Purification of things, (f) Purification of the body, (g) Funeral sacrifices, (h) Impurity, (i) Bath, (j) Gifts, (k) Duties of women, (l) Different kinds of sins, (m) Penances, (n) Vows (vrata), (o) Observances in the different months (māsa-kārya), (p) Śrāddhas, and though many of the verses are not common, the present Br. P. also is an encyclopaedic work containing most of the above Smṛti-Topics. Thus, we see that a vast quantity of material goes under the name of the Br. P. most of which is not available in the present form which creates doubts regarding the authenticity of the present Br. P., raises problems as to whether the Br. P. which contained all that material and which is now available is some work completely different from the present one, whether there is some connection between the two or whether they are two completely independent works. It also leads to the necessity of a careful scrutiny of the Br. P. in its present form. When the Br. P. is viewed in its present form, it seems that most of its chapters have been borrowed from various other works; and there is only a small portion which it can claim as its own. It is a conglomeration of chapters mainly corresponding to those of the *Viṣṇu, Mārkaṇḍeya, Sāmba, Vāyu, Harivams'a* Purāṇas and the Anuśāsanā and the Śānt-Parvans of the *Mababhārata.* If these chapters are left out of consideration those which remain untraced are unimportant and insignificant in number. They are as follows:

Br. 1 (verses 1-20)	=	Introductory verses
18 (verses 1-6)	=	Enumeration of the topis treated of in ch. 1-17
25	=	Names of holy places
26, 27(1-10)	=	For introducing ch. 27 on Geography
28-38, 41-70 (1-11) 176-178	=	Gods and holy places in Orissa
214-225	=	On hells
216-217 Partly 218	=	On the result of actions done, karmavipāka
219, 220 (verses 1-21, 30-32 43-68, 100-101a, 102b-104, 102b-212)	=	On śrāddha
226-219	=	On the worship of Viṣṇu
231	=	Accounts of the Dvāpara and future ages

Thus from this point of view, the bulk of the Br. P. seems to be very small. As regards the common chapters it is difficult to deduce which of them are the original but as Fr. Hazra says, the quotations made by the early authors from the *Mārkaṇḍeya, Viṣṇu,* and *Vāyu* Purāṇas show that the chapters borrowed by the Br. P. have been occurring in these Purāṇas from a time earlier than that of the compilation of the present Br. P. As to the chapters common to the *Vāyu, Harivaṃśa* and *Brahma* Purāṇas a comparison of them proves the indebtednes of the Br. P to *Harivamśa.* As to the chapters common to the Br. P. and the *Mahābhārata* the priority of those of the latter is unquestionable. A comparison of the Chs. 29-30 of the Br. P. to the corresponding chapters of the *Sāmba* Purāṇa shows that the Br. P. is the borrower.

The Contents of Brahma Purāṇa

A formal analysis of Br. P. thus shows that the bulk of the original Br. P. is too small, but as the present work is based on the whole text with all its borrowed and non-borrowed chapters,

we shall describe the contents of Br. P. as found in the edition used for the present study, *i.e.* Ānandāśrama ed. The present Br. P. contains two hundred and forty-five Adhyāyas containing in all 13.783 slokas.

The contents of the Br. P. can be divided into the followig six units: (i) Pañcalakṣaṇas, (ii) Geography (iii) Holy places in Orissa, (iv) Gautamī-Māhātmya, (v) Kṛṣṇa caritra, and (vi) Religion and philosophy.

Pañcalakṣaṇas

This unit consists of twenty Adhyāyas, *i.e.* 1-17, and 231-233. Its main topic is to treat the five main characteristics of the Purāṇa, *viz.* sarga, pratisarga, vaṃśa, vamśānucarita, and manvaṇtra. The adhs 1-3 treat of sarga, the adhs. 231-233 of pratisarga, the adhs. 4, 6-17 of vaṃśa and vaṃśānucarita. Both these characteristics are not treated separately but are joined together; and the adh. 5 treats of the manvaṇaras.

These chapters are borrowed from *Harivamśa* and *Viṣṇu* Purāṇa. Only the first twenty verses of the first adh. and the adh 231 belong to the Br. P. itself. As regards the first adh. the first adh. the first-twenty intoductory verses are added by the compiler himself, the verses 21-30 are similar to those of *Viṣṇu* I. 2.1-8 and the verses 31 to the end are similar to *Harivaṃśa* 1.1.19 to the end. It seems more likely that all the three, *viz., Brahma, Hari* and *Visṇu* have borrowed from one source.

It seems that the five main characteristics which originally constituted the entire of a Purāṇa are not given much importance in the Br. P. *i.e.*, the Br. P. does not possess the nature of the Purāṇa as it was originally believed to be but it furnishes a later phase inasmuch as the topics other than these five lakṣaṇas, *viz.* tirthamāhātmya, worship of gods, srāddha, etc., are dealt with at a greater length, whereas, the pañcalakṣaṇas are dealt with very briefly. As regards repetitions, the story of Dakṣa having many daughters is given in the ads. 2 and 3 but in the adhs. 2.46-49 the exact number of the daughters is not given whereas in ahd. 3.25, Daksa is said to have sixty daughters. Moreover, the story of Dakṣa having sons is added (3.11 ff.). Again, the story of Mṛthu which is given in short in the adh. 2.20-25 is given at length in the adh. 4, thus making the adhyāya completely independent. It gives all the details about Pṛthu and adds the story of milching the earth. Moreover, the adh. 4 contains chronolgical disorder too. Thus it begins with the story of how Pṛthu was assigned the kingdom of the world by Prajāpati but in the verse 19, the munis unnecessarily aise a question and want to know more about Pṛthu's birth and how he milched the earth thus raising occasion for the narration of the Adhyāya. Again in the adh. 2.51-53, the Munis raise some questions the answers to which are not given anywhere and the reply of Lomaharṣaṇa which follows these questions does not at all pertain to the questions.

Again the story of the city of Vārāṇasī being burnt by the curse of the sage Nikumbha is given in the adh. 11.40-54 and is again repeated in adh. 13.80-85.

The story of Jahnu's drinking the water of the river Ganges given in the adh. 10.15-20 is again repeated in adh. 13.80-85. The story of Kālayavana's birth at the end of the adh. 14 seems to be irrelevant and here same ślokas which form the connecting link between the previous portion consisting of the genealogies and this portion seem to be missing. The ślokas

48-56 cannot be easily explained and the ślokas 46b-47a do not fit in with the previous ślokas.

The story of the Syamantaka jewel given in the adh. 16-17 though in continuation of the genealogy of Soma-vaṃśa seems to start abruptly. The Br. P. starts the Kṛṣṇa caritra with the birth of Kṛṣṇa in the later part of the Br. P., i.e. in adhs. 180-212 but here Kṛṣṇa is represented as a grown-up man hence the chronological order is not given any attention. As regards the Syamantaka story, though it is believed to have been borrowed from *Harivamsa* it seems to follow in its version the *Vāyu* (96.11 ff) more.

Geography

This unit consists of then Adhyāyas, *viz.*, 18-27. In it the description of the whole world together with its oceans and continents, of the Pātālas, hells and the other three worlds, *viz.* Bhuh, Bhuvah, and Svah, of Jambūdvīpa, Bhāratavarsa and its Tīrthas is given. The Purāṇas served an important function in providing geographical information by describing the greatness of various holy places. The Br. P. describes the Bhuvanakośa but does not follow the Kūrmavibhāga system as is given by the *Mārkaṇḍeya* Purāṇa and others. These chapters are mainly borrowed from *Viṣṇu* and *Mārkaṇḍeya* as stated above.

The adh. 19 in this unit describes the Jambūdvīpa and seems to interrupt the lengthy description of geography by its brevity. Moreover, it is missing in MSS. 'ka' and 'ga' which give a more emphatic reason for its being added afterwards. Again the adh. 25 gives a long list of the names of holy places and is wholly unconnected with those preceding and following it. Chapter 26 is meant for serving as in introduction to ch. 27 dealing with the geography of India. It, therefore, seems to have been written at the time when ch. 27 was borrowed from the *Mārkaṇḍeya* Purāṇa. In short, the adhs. 18-27 do not contain any story element but only describe the geographical aspect in the general style of the Purāṇas.

Holy Places in Orissa

This unit consists of thirty-six adyāyas, *viz.* 28-70 and 176-78 and describes the holy places in Orissa. According to Dr. Hazra it should be divided into four groups: (i) chs. 28 (1-8), 42 (35 to the end,) 44-69, 70 (1-11) and 176-78 on Purusottama kṣetra or Purī sacred to Viṣṇu. (ii) chs. 28 (9 ff.)—33 on Koṇārka sacred to the Sungod. (iii) chs. 34-41 on Ekāmra-kṣetra or Bhuvaneśvara sacred to Śiva and (iv) ch. 42. (1-34) on Virajakṣetra or Jajpore sacred to Devī.

Hunter in his *history of Orissa* describes it as follows:

> "Orissa is divided into four great regions of pilgrimage. From the moment the pilgrim passes the Vaitaraṇī river on the high road forty miles north-east of Cuttack he treads on holy ground. On the sourthern side of the river rises shrine after shrine to Śiva, the all-destroyer. To the south-east is the region of pilgrimage sacred to the sun, looking down in desolate beauty across the Bay of Bengal. To the south-west is the region of pilgrimage dedicated to Śiva, with its city of temples, which once clustered, according to native tradition, to the number of 7000 around the sacred lake. Beyond this nearly due south, is the region of pilgrimage beloved of Viṣṇu, known to every hamledt throughout India,

and to every civilised nation on earth, as the abode of Jagannātha, the lord of world."

The description of Orissa given the Br. P. tallies with the above.

It should be noted that the Br. P. refers to the pool of Mārkaṇḍeya (56.73), the vaṭa tree (60.18), the sea (60.10), the Indradyumna pool (63.2-5), the idols of Kṛṣṇa, Saṃkaraṣaṇa and Subhadrā (57.22, 23.58). Guṇḍicāyātrā (ch. 66), Purusottamaksetra (177.16, 17, 24, 25) the special snana festival of Jagannatha on the full moon day of Jyestha (ch. 65), Konarka (ch. 28). Damanabhanjika (28.53), Ekāmraka (34.40), (41.11), Bindusaras (41.53), Śivaksetra (41.93), Kapilatīrtha (41.91), Virajaksetra (42.1-2), Vaitaraṇī river (42.4), the eight Tīrthas, *viz.* Kapila, Gograha, Some, Ālābua, Mṛtyuñjaya, Kroḍatīrtha, Vāsuka and Siddhakeśvara (42.6,7) Virajā-matā (42.1,11), Pañctīrtha, (43.12), (63.1), (61.63-71), Jagannātha (42.37), Utkalaksetra (42.44-49), king Indradyumna (43.89), Nyagrodha (45.53), story of Indranīla, idol of lord Purusottama covered with sand and shrubs (45.71-89), Indradyumnasaras (51.29), Nṛsiṃha-worship (Adh. 58), Mārkaṇḍeyavata (60.11), Dolayātrā (63.18), and Acyutamandira (63.21). All these references are important and significant for the history and religious sanctity of Orissa. Moreover, the story regarding the idols of Kṛṣṇa, Balarāma and Subhadrā are also important for the traditional history of Orissa.

Again the Br. P. states that the holy Purusottamakṣetra forbids all the wranglings between Śaivas and Bhāgavatas (Br. P. 56.64-66 and 69-70). In the description of Jagannātha temple, a cakra is mentioned and the Br. P. also refers to it. [Br. P. 51.70-71, cf. also *Nāradīya* P. (uttara 55.10-11].

Regarding the Adhāyas 27-43 describing Sun-worship, Dr. Hazra states that the chapters on sun worship in the Br. P. are borrowed from the *Sāmba* Purāṇa. That most of the verses of the adhs. 29-33 of the Br. P, originally belonged to some other source is proved according to him by the fact that though in the Br. P. (28.5) Brahmā begins, at the request of the sages to describe the place of Koṇāditya or Koṇārka situated in Utkala (or Oṇḍradeśa) on the nothern shore of the salt-ocean, in chs. 29-33 he is found to describe Mitravana situated on the bank of the Candrsarit mostly in the same verses as found in *Sāmba* Purāṇa and the *Bhavisya* Purāṇa no mention being made by him of Koṇāditya. Utkala or of the ocean in these chapters.

The story element again starts in the adh. 32. Here Aditi, Dakṣa's daughter prays for a son and thus in connection with Sūrya-worship, the link of the genealogy of Daksa's family is established.

The story of Sūrya-Saṃjñā given in the adh. 6 in again repeated in the adh. 32-48. It is again repeated in the adh. 89, the name Saṃjñā is changed to Uṣā and the names Visṭi and Tāpi are added in the progeny of Sun. The minor variations in the stories are not very important.

After treating the Sūrya-worship in the adhs. 28-33, the story of Śiva is introduced in the adh. 34 all of a sudden with no connection to the adh. 33. The case of the Śiva story appears strange as it is narrated without any inquiry on the part of Munis but the case becomes explicable when the underlying purpose, *i.e.* to describe the Bhuvaneśvara or Ekāmrakṣetra among the sacred placed of Orissa is taken into consideration. In the adh. 34.27-33 the story of Daksa's birth is given which was narrated in the adh. 2.34-47, the difference being that here it is said that Dakṣa was reborn as a result of lord Śiva's curse whereas the story of the curse is not given in the adh.2. Moreover, here, *i.e.* in the adh. 34.39, the selfborn body of Daksa in his

previous birth is referred to.

The adh. 176 and the following are connected with the adh. 69 as they treat of one and the same topic, *viz.*, holy places in Orissa but they seem to be wrongly separated by the Gautamī-māhātmya inserted between them.

The adh. 176 containing the greateness of Vāsudeva and the adh. 177 containing the greatness of Purusottamakṣetra seem to be added afterwards. The story of Kaṇḍu in the adh. 178 seems to have been added later than chs. 176-177. This story is told by |Vyāsa, whereas in all other chapters on Orissa, Brahmā is the speaker. Moreover, the story is inserted without any previous hints, the connecting link being provided by the statement that the sage Kaṇḍu lived at the Purusottamakṣetra (178.1, 2).

Gautamī-Māhātmya

This unit consists of one hundred and five adhyāyas, *viz.* 70-175 all of them eulogizing various holy places situated on the bank of the river Godāvarī. It forms an independent book (pustakaṃ) by itself. Its style also differs from the general style of the Br. P. In each of its Adhyāyas, it takes up one Tīrtha and relates the story of the origin of the name given to the Tīrtha, after its importance is described and the merit of visiting it is given at the end . This is the general style of this unit though there are variations.

The idea of visiting Tīrthas was not prevalent in the Vedic period. It came into existence in the time after the Upanisadas. On account of the idea that it was very important for a man to visit holy places, the need for lauding the sanctity of the holy places came into existence. This may be compared to modern progaganda for tourism. Thus, the *Mahābharat* devotes a great portion to the description of Tīrthas though it seems to have been added afterwards. In the Br. P., the vice chief characteristics of the Purāṇa are dealt afterwards. In the Br. P., the vice chief characteristics of the Purāṇa are dealt with very shortly and mainly it is a Tīrtha-Purāṇa.

Apart from eulogizing the sanctity of the river Godāvarī, the Gautamī-māhātmya is important from the geographical point of view inasmuch as it furnishes accurate information regarding the places through which the river Godāvarī flows.

That Gautamī-māhātmya is a distinct work by itself is further proved by the fact that the general topics dealt with in the Purāṇa, *viz.*, genealogies, creation, dissolution and recreation, the dharmas of *varṇa* and *āśrama*, *śrāddha*, etc. are dealt with before and after the Gautamī-Māhātmya.

It is called a highly meritorious Purāṇa decleared by Brahmā (Br. P. 175.78, 87). The place which it occupies in the Br. P. was not meant for it because it divides the chapters on Purusottamaksetra-Māhātmya. The way in which ch. 176, opens shows that it immediately followed ch. 69. Moreover, in ch. there is no hint from which we may conclude that the māhātmya was there. (In Br. P. 179, 2 the sages refer to Bhāratavarṣa ch. 27) and Purusottamksetra of which, they say, Vyāsa told them elaborately, but they do not mention the Gautamī-māhātmya which also precedes ch. 179 in our edition. In the Veṅkateśwara ed. it is placed at the end. This māhātmya was attached to the Br. P. later than the chapter on Orrisa, for the *Nāradīya* Purāṇa (I. 92), which gives the contents of the present Br. P., including the māhātmyas of Purusottama-ksetra and Ekāmra-kṣetra, does not mention the Gautamī-Māhātmya.

It has its own beginning and its own end. Even after the colophons, the Ānandāśrama ed. separately mentions the numbers of the adhāyas of the Gautamī māhātmya. Again as stated above, some MSS. like 'ka' contain the whole of the Br. P. whereas the MSS. like 'kha' and 'ga' do not contain the Gautamī-māhāytmya, while the MSS. 'gha', 'ṅa' and 'ca' contain only the Gautamī-Māhātmya. We get a separate edition of the Br. P. containing only the Gautmī-Mahatmya also. All these tend to show that though the Gautamī-māhātmya was a part of the Br. P., it constituted an independent unit by itself. Even so there are discrepancies in it.

Now let us discuss the various points which show irrgularities in the story contents. The adh. 70 forms an introduction to the Gautamī-Māhātmya. The MS. 'gha' starts the Gautmī-māhātmya with the maṅgalaślokas. The Adhyāyas 35-36 and 71-72 though containing the stories of Umā-Śiva differ in details. In the adh. 35 after realting the story of Daksayajñavidhvaṁsa in the Cākṣusa manvaṇtara, the story of Umā's birth is related but here Umā takes birth not because the gods were confronted by the danger of Tāraka but because to get a child was very necessary for one's own good. Moreover, the etymology of the name 'Umā' and the story of how Śiva tests Umā's love for him are given. Further, here the danger of Tāraka is not related. On the contrary, Śiva comes to Pārvatī on his own account and asks her to marry him. Also, Kāmadeva disturbs Śiva after his marriage. Ratī is said to be present at the time of Kāma-dahana and she asks a boon from Lord Śiva for the rebirth of Kāmadeva.

The same story of Śiva and Pārvatī is related in the adh. 71 but the details vary. The Daksayajñavidhvaṃsa is not mentioned, the gods request Himavān to give birth to Umā because they were afraid of the demon Tāraka. The story regarding the etymology of Umā etc. is not given. It is said that Umā practices penance for Śiva, but Śiva himself never appears before Umā to test affection as was the case in the first account. On the other hand Kāmadeva and the spring season disturb his penance, and Kāmadeva burnt on that account. Ratī is not mentioned here. This difference shows that the Gautamī-māhātmya clearly differs from the Br. P. This account resembles that of the *Kumārasambhava*, with Ratī added. Here Pārvatī is not called Umā but she is called Gaurī. The Svayaṃvara of Pārvatī is not mentioned but the marriage of Pārvatī with Śiva is arranged. Here too Brahmā performs the marriage rites but the disgraceful story regarding the creation of Vālakhilyas from Brahmā which was not given in the first account, is introduced here to connect it somehow with the Godāvarī-Māhātmya.

In the adh. 8. 53-74 the story regarding the birth of the 60,000 sons of Sagara and their death at being sighted by Kapila is related. The same story is given in adh. 78 but the details vary. The story regarding their birth is not different. Moreover, here it is stated that the horse of Hayamedha was carried away by Indra (78-13) but it was tied near Kapila by the demons with an idea that the gods might be destroyed by Kapila's wrath. In adh. 8.55, Kapila is said to be Lord Viṣṇu himself whereas here it is said that in olden times Kapila had helped the gods. He wanted to rest and asked for a proper place and the gods advised him to go to Rasātala; so at the time of Sagara's Aśvamedha, Kapila was sleeping in the Rasātala. (A similar story regarding king Muchakuṇḍa is given in the Br. P. in the adh. 96). In both the Adhyāyas it is said that the sons of Sagara were burnt by the lustre emanating from Kapila's eye who sleeping there but in the adh. 78.21, it is said that was the divine speech which

decleared that the horse was in the Rasātala. Moreover, they did not wake Kapila but being too arrogant they kicked him and were burnt by him. In the adh. 8, Pañcajana is said to be the remaining child whereas in the adh. 78, Asamañjā is said to be the remaining child. The story of King Bhagīratha, etc. given in the adh. 78 is not referred to in the adh. 8, there the main purpose being to count the descendants whereas here the main purpose is to eulogize the river Godāvarī.

There are cases of chronological disorder too. Thus, after dealing with the deeds of Kārtikeya in the adh. 81, the adh. 82 relates his birth. Thus, it seems that in narrating the Gautamī-māhātmya, the author has not laid much emphasis on the systematic chronological order but he has either narrated the stories according to the order of Tīrthas or accroding to some other order. Again in the adh. 113, it is said Lord Śiva destroyed the fifth head of Brahmā and in the adh. 135 it is said that Lord Brahmā spoke a lie with his fifth head.

The anecdote regarding the paring of Sun's lustre given in the adh. 6 and the adh. 32 is again repeated in the adh. 89. The name of Saṃjñā is changed to Usā and the names Tāpī and Viṣṭi are also mentioned among the names of children.

The story of Purūravā's birth given in the adh. 7 is again repeated in the adh. 108 but here instead of Ila changing into king Sudyumna afterwards (as was the case in adh. 7), king Ila is changed to Ilā and to episode of Umāvana is introduced.

The story of Satī and Daksa's sacrifice, its destruction and Daksa's prayer in honour of Lord Śiva, etc. given in the adh. 34-35 are again repeated in the adh. 109. The general style of both the Adhyāyas differs.

The story of the birth of Maruts given at the end of the adh. 3 is repeated in the adh. 124 but here it is said that Indra cut the embryo of Diti on the advice of the demon Maya.

The story of Kāma dahana given in the adh. 71 is again repeated in the adh. 128 but in the adh. 71 the god send Kāmadeva in order to disturb Lord Śiva so that he might marry Pārvati but in the adh. 128, it is stated that when the gods were confronted by danger from the demon Tāraka, Śiva and Pārvatī were already married and the gods sent Agni only to report to Lord Śiva about the threat from Tāraka, and the semen of Lord Śiva fell into Agni and Kārtikeya was born. This shows that the Gautamī-māhātmya itself is not homogeneous.

The story in King Pṛthu's milching the earth given in the adh. 4 is again repeated in the adh. 141 but here the details of the milching process are not given.

The story of Yayāti's enjoying the youth of his son Puru given in the adh. 12 is again repeated in the adh. 146 but here it is given in order to eulogize the river Gautamī.

The story of Śunaḥśepa given in the adh. 104 is again in the adh. 150, but there it was told with reference to Rohita whereas in the adh. 150, the details regarding Rohita are not given and the story is independently developed in order to eulogize the Paiśācatīrtha. The story of Hariścandra given in the adh. 104 follows the account of the *Aitereya Brāhmaṇa.*

The story of Soma abducting Tārā given in the adh. 9 is again repeated in the adh. 152 but here the story of Brahma's intervention is not given and the birth of Buddha is also not mentioned. On the contrary Bṛhaspati purifies Tārā by the water of the river Ganges and curses Candra to loose its shape.

The story of Rāma is given in a scattered form in the adhs. 123, 153, 157, 176 but it is

given in order to eulogize the river Gautamī.

The account of Brahmā's creation given in the adh. 1 is repeated in the adh. 161.

The story of the river Ganges being brought down on the earth by the sage Gautama in the adh. 74, 75 is again repeated in the adh. 175 but in this Adhyāya the story of Vināyaka falsely blaming the sage Gautama is not given.

The extent of the Br. P. is said to be 10,000 ślokas by the majority of the Purāṇas. But the *Matsya* Purāṇa says that it extends to 13,000 ślokas and the *Devībhāgavata* to 14,000. The majority of the Purāṇas do not think that the Gautamī-māhātmya comprising one hundred and six chapters containing 4,000 ślokas is a part of the Br. P. The *Nārada* Purāṇa which gives the table of contents of all the eighteen great Purāṇas says that the Br. P. consists of ten thousand ślokas and has two parts and in the table no mention is made of any topic treated of in the Gautamī-māhātmya which divides the rest of the Purāṇa into two parts on account of the place it occupies in the Br. P. The Ānandāśrama ed. of the Br. P. with Gautamī-māhātmya counts the ślokas to 13,783 which when reduced to the standard of 32 syllables would make it a little more than 14,000 ślokas.

Living aside the Gautamī-māhātmya the Br. P. naturally falls into two parts; the first containing 69 Adhyāyas and the second 71, but the *Nārada*-Purāṇa says that the story of Rāma is to be found in the first part and the sanctity of Purusottama-kṣetra in the second. But as already said in the Ānandāśrama ed. the story of Rāma is found in a scattered from. So there seems to have been some revision, since the *Nārada*-Purāṇa was written.

Kṛṣṇa-caritra

The Br. P. refers to Kṛsṇa's birth in the genealogical chapters and the Syamantaka jewel story is also referred to but the regular Kṛṣṇa-caritra describing his life from birth to death is given in the adhs. 180-212. From the position which the Kṛṣṇa-caritra occupies in the Br. P., it seems that it is somewhat superfluous. But it seems that the Kṛṣṇa-caritra was introduced in the Purāṇa, when Kṛṣṇa worship was widely prevalent.

The story of Kṛṣṇa is given in detail in *Harivaṃśa, Brahma* and *Viṣṇu* Purāṇa, *Bhāgavata* and *Brahmavaivarta* and in others it is given in short. Some of the portions of Kṛṣṇa-caritra are also narrated in the *Mahābhārata*. The *Harivamśa, Brahma* and *Visṇu*-Purāṇa, are very similar and it is difficult to decide as to which version is earlier in the absence of a complete collation of all the Adhyāyas of Kṛṣṇa-caritra in all the three Purāṇas. The story of Syamantaka jewel is given in detail in the *Vāyu* Purāṇa (adh. 96) and the *Matsya* Purāṇa (adh. 46). Moreover, the stories of Kaṃsa killing the sons of Devakī and Kṛṣṇa killing Kaṃsa, Śālva, Dvivida, Ariṣṭa, Vāsabha, Pūtnā, Keśī, Kuvalayā-pīdā, Naraka and Kālayavana and cutting the hands of Bāṇa (adh. 98) are given in the *Vāyu* Purāṇa. It should be noted that all these stories are dealt with at length in the Br. P. also. The *Bhāgavata* seems mainly to follow the *Viṣṇu* Purāṇa but many new things are introduced in it, *viz.*, the killing of Tṛṇāvarta, Kṛṣṇa's showing the whole world to Yaśodā in his mouth, Kṛṣṇa carrying away the clothes of the Gopīs, Saṅkhacūḍa capturing the women of Vraja, etc. In the *Brahmavaivarta* Purāṇa, great emphasis is placed on Rādhā worship.

Regarding the Adhyāyas 179, 180, it seems that after the Gautamī-māhātmya, the author

wanted to treat the story of Kṛṣṇa. Before that he connects the Purusottama with this portion. But after joining this link he seems to find it difficult to introduce the Kṛṣṇa -caritra without any occasion and therefore tries to bring in the subject of Lord Viṣṇu in some way as to form an introduction to the Kṛṣṇa-caritra.

The style of Kṛṣṇa-caritra in the Br. P. remains uniform and the account is narrated by Vyāsa.

Religion and Philosophy

This unit consists of 30 adhyāyas, *viz.* 213-230 and 234-245 dealing with topics of religious and philosophical nature.

After the Kṛṣṇa-caritra nothing remains to be said and therefore the Br. P. starts at random to describe various matters. Thus, it describes the incarnation of Viṣṇu (adh. 213), Yama and his hells (adhs. 214-2150, dharma (adh. 216), evolutionary rebirths (adh. 217), dāna of food (adh. 219), śrāddha (adh 220), Sadācāra (adh. 221), Varṇāśramadharama (adh. 22), karmavipāka (223-225), worship of Viṣṇu (226-229), bhavisyakathana (adh. 229, 230), philosophy (234-244) and importance of the Br. P. (adh. 245).

From the above analysis we can see that thus a great variety of subjects is dealt with in this unit.

Thus, the Br. P. seems to be a conglomeration of the Mahā-Purāṇa and upa-Purāṇa. All the material going under the name of the Br. P. is not found in the present Br. P. and there seems to be three seems to be three distinct layers. Brahmā's interlocution with the *ṛsis* on the mountain Meru (chs. 26-178) is with additions reported by Vyāsa to another set of *ṛsis* at Kuruksetra (ch. 179 to 245) and the whole is repeated with fresh additions by Lomaharaṣaṇa to the *ṛsis* at the Naimisa forest. The beginning and the end to each section seems to have been added to give them a Purāṇic form. The Kṛsna-caritra is added at the time when Kṛṣna-worship was widely prevalent and it is worthy of note that Vyāsa is the main narrator of the Kṛṣṇa-caritra. Each layer has its own discrepancies, and as suggested by the colophons all the units are not added at one and the same time.

The above description of the contents of the Br. P. gives us some idea of the richness of the material contained in the text, and the complexity of the form of Br. P. It also provides criteria for evaluating the data contained in the Br. P. for purpose of historical and social sciences analysis. In what follows we shall compile and analyse relevant sociological data contained in the Br. P.

BRAHMACARYA.

In ancient India an ideal life was considered to pass through four stages, and Brahmacarya is one of the stages of life. The four stages are Brahmacarya (Vedic student vowed to chastity), Gārhasthya (married householder), Vānaprastha (forest hermit) and Sannyāsa (an ascetic who has renounced the world). Brahmacarya, the first stage of the four is considered as the period of education. The rules and conduct of a Brahmacārī are given in Manusmṛti, Chapter 2.

The Brahmacārī who lives with the teacher has to obey certain rules and principles. He should bathe in the river at sun-rise and offer oblations to gods and manes. A Brahmacārī has

to astain from using honey, meat, fragrance, flowers, flower of chrysanthemum (Ind.) women, curd, milk, ghee, churned-curd, slaughter, bath applying oil, anointing the eyes with collyrium, sandals, umbrella, lust, anger, covetousness, dance, music, gambling, slander, ridicule, falsehood, and causing injury to others. A Brahmacārī should go to bed alone. Semen should not be made to discharge through lust. If seminal discharge occurs in dream the should take bath early in the morning and worship the Sun, pronouncing the mantra or spell 'Punaḥ' thrice. The Brahmacārī should live on alms. It is the duty of the Brahmacārī to bring water, flower for oblation, cowdung, soil and darbha (grass) for the teacher. He should receive alms only from the houses of those who believe in the Vedas and sacrifices. He should not go to the house of his teacher or his heirs and their families for alms. Provided there and no other houses he may receive alms from the houses of his teacher's relatives and in the absence of such houses he may approach the house of heirs to his teacher and in the absence of such houses he may receive alms from the house of the teacher. He should fetch 'Camata' (fuel cheifly from butea frondosa) from a place of purity in the forest, as instructed in rules and dry it in the sun; in the absence of which it may be got dried in a sheltered place. This fuel should be put in the sacrificial fire in the mornings, at noons, and in the evenings. If a healthy Brahmacārī fails in doing his duties consecutively for seven days it will be considered that his vow of Brahmcarya is broken and then he will have to take the vow of 'Avakīrṇi' again. Without waiting for the order of the teacher, the Brahmacārī (student) should engage himself in devotion and meditation and in the service of the teacher daily. When the student is before the teacher he should stand with folded hands controlling his body, speech, brains, sensitive organs, and mind. Only when he is asked to sit, should he do so before the teacher, covering the portions of his body, which are to be covered, with clothes. He should rise up in the morning before his teacher wakes up, and go to bed only after the teacher has retired for sleep. When his teacher calls him, he should not give reply lying, sitting, walking, eating or looking in the opposite direction. He should not gainsay the teacher. The student should attend to the orders of the teacher and comply with them, sitting if the teacher is sitting, standing if the teacher is standing, standing back if the teacher is advancing towards him, running behind if he is walking, standing close by when he is facing the opposite direction, folding his limbs when the teacher is lying or sitting near. The student should have his seat and bed one step lower than those of his teacher. The student should not sit in a careless manner in places where the teacher's eyes could reach. He should not utter the name of his teacher. If anybody speaks ill of his teacher he should close his ears and run away from the spot. If a Brahmacārī scoffs his teacher, he will be born as a donkey, and as a dog if he scorns him, and as a worm if he steals the wealth of his teacher and as a beetle if he becomes jealous at the greatness of his teacher. When the teacher is angry the Brahmacārī should not go near him. The Brahmacārī should not speak unasked. A Brahmacārī could sit with his teacher only when they are in a vehicle, or on a camel or in a tower or on the steps or on rocks or in a boat. He should consider the teacher of his teacher as his teacher. He should not address his parents who visit the house of the teacher, without the permission of his teacher. He should respect learned men, holymen, sons of the teacher and those who are born of his family, as a techer. If the wife of the teacher is of the caste of the teacher, the Brahmacārī should consider her as

his teacher. If the wife is not of the same caste the Brahmacārī should not apply oil to the body of his teacher's wife, wash her, massage her body, and comb her hair. A Brahmacārī may either shave his head or grow matted hair. He should never be asleep at sunrise or sunset. For learning Vedas, etc., the student should not give the teacher cows, clothes, etc. as free gifts beforehand. On completion of education, when the student asks the teacher for permission to get married, he should give the teacher what he demands. A Brahmacārī who has fully complied with the rules mentioned above, will attain heaven after his death.

BRAHMADATTA.

A famous king of Kāmpilyapura. Bṛhatkṣatra begot Suhotra, Suhotra begot Hasti, Hasti begot Ajamīdha, Ajamidha begot Bṛhadisu, Bṛhadisu begot Bṛhaddhanus, Bṛhaddhanus begot Bṛhaddharmā, Bṛhaddharmā begot Satyajit, Satyajit begot Viśvajit, Viśvajit begot Senājit and Senājit begot Rucira, Rucira begot Pṛthusena, Pṛthusena begot Nīpa, Nīpa begot Para, Para begot Pṛthu, Pṛthus begot Sukṛta, Sukṛta begot Vibhrāja Vibhraja begot Aṇuha, and Aṇuha, and Aṇuha married Kṛtvī, the daughter of hermit Śukra. Brahmadatta was born to Aṇuha by Kṛtvī.

In Padmapurāṇa, Part III, Chapter 10, there is a story statting how the seven sons of Kauśika, a hermit, became fishermen by a curse and how they got absolution and attainment of heaven by offering oblations to the manes. The story is given below. Brahmadatta was the rebirth of Pitṛartti, one of those seven sons.

In days of old there was a hermit named Kauśika in Kuruksetra. His seven sons, Śvarūpa, Krodhana, Himsra, Piśuna, Kavi, Vāgduṣṭa and Pitṛvartti were studying under Garga, a techer. Their father died. The sons were in want. There was no rain anywhere in the world. These brothers had taken the milking cow of their teacher Garga to the forest for grazing. They decided to kill the cow of their teacher. The youngest of them said, "If we kill the cow we can use it as offerings to the manes, and the sin will not be visited on us." The elder brother agreed to it. Accordingly Pitṛvartti killed the cow and began sacrifice to the manes. Two of the elder brothers were detailed to give oblations to the Devas, and three of them to offer oblations to the manes. One was detailed to the guest and himself as the sacrificer. Thus remembering the manes the sacrifice was completed with the necessary rituals. In short, those seven hermits got divine power and became daring wicked men and ate the cow of their teacher. They told the teacher that the cow was eaten by a leopard and gave him the calf.

In course of time they all died and were born again as wild men in Daśapura. But because of their offerings to the manes they had retained memory of their previous births. So they fasted in holy baths and discarded their lives before the people. They were born again as deer in the mount of Kālañjara. Because of the power of knowledge and the penance and fast they discarded the body of deer in Prapatana and got rebirth as Cakravāka (ruddy goose) in the lake called Mānasasaras. In this birth their names were Sumanas, Kusuma, Vasu. Citradarśi, Sudarśi, Jñāta and Jñānapāraga, names suitable to their character. Those seven loving brothers were saints by virtue of their harmony with the Supreme Spirit. But owing to mental disturbance three of them lost their attainments. Seeing the pleasures that King Aṇuha of Pāñcāla was enjoying by his wealth, vehicles, big army and beautiful women one of the Cakravākas,

Pitṛvartti, the devoted Brāhmaṇa, who being loyal to his father had performed sacrifice and given offerings to the manes, desired to become a king. The other two brothers seeing the wealth, glory and power of the two ministers, wished to become ministers. Thus, Pitṛvartti was born as the son of Aṇuha with the name Brahmadatta and the and Subālaka, sons of Pāñcāla in the great city of Kāṁpilya. The king loved his father. He was mighty and powerful. He was regular in performing sacrifices and giving offerings to the manes. He had the attainment of harmony with the supreme spirit. He understood the thought and speech of birds and animlas. He married Sannati, the daughter of Sudeva (Devala); she was in her former birth the cow of Garga.

Once as the King was walking in the garden with his wife, he saw two ants. The minute creatures, who were husband and wife were engaged in petty quarrel. The male one, with loving words, pacified the female one, who instantly came close to her husband and they became happy. The king felt amazed at this conversation of the ants, and he laughed. Because of the attainments of his previous lives, he had the power to understand the language of animals, birds, etc. Seeing the king laughing without any reason the queen Sannati asked him why he laughed. She said that there was no reason whatsoever for the king to laugh just then. The king replied, "Oh, beautiful one! just now there was a quarrel between a female and a male ant. I heard it, That is why I laughed. There is no other reason." The queen did not believe the king. She thought that the king had been scoffing her. She asked him he came to understand the language of such creatures. The king could not answer her question. He fasted for seven days. On the seventh day Brahmā appeared before him and told him, "The king will know everything from the words of a Brāhmin, whom he would meet when he goes to walk in the streets."

Brahmadatta returned to the place and spent the night there. Next morning he started with his wife and ministers, for a walk. When they left the place they saw an old Brahmin coming towards, them. Seeing the king the Brāhmin recited a verse.

"Brāhmaṇas in Kuruksetra

which seven as wild men in Daśapura?
Stags in Kājlañjara, ruddy geese in Mānasa,
Then, are we, now living here".

When the King heard this verse the memory of his former births revived and he fell down in a swoon. There is a reason why the old Brāhmin recited the verse. The Ruddy geese mentioned before took their next birth as soon of a poor Brāhmin in the same city. They had the memory of their previous births. They were called Dhṛtimān, Sarvadarśi, Vidyācandra and Tapodhika, names suitable to their character. The Brahmin boys decided to go for penance to attain supreme bliss. Then the poor father asked them, "My dear sons, what is this? You are going away leaving your poor and aged father. Is that dutiful? The sons replied, "We will tell you a way to earn walth. You recite to the king, tomorrow morning this verse, which we will teach you now. You will get plenty of wealth." The boys taught their father this verse and then they went to the forest. Their father, the old Brahmin, came to the gate of the palace at Kāṁpilya.

The King was Brahmadatta.

There is another story how Brahmadatta became the King of this place. Long ago Aṇuha, the King of Pāñcāla did penance before Brahmā, who appeared before the king and asked him what the desired. The mighty hero, a learned man, a great hermit and who could understand the language of all lying creatures Brahmā granted him boon and thus Brahmadatta was born to Aṇuha. It was before this Brahmadatta that the Brāhmaṇa recited his verse and it was that king who swooned and fell down.

The two ministers were Subālaka the son of Bābhravya who was the author of the Kāmaśāstra and Puṇḍarīka the son of Pāñcāla who propagated the science of medicine. They also remembered about their former births and also fell Brahmadatta and the minister Subala and Puṇḍarīka bemoned the loss of powers they had attained before by devotion, meditation, penance and sacrifice. They cried, "Fate has made us desirous of the objects of our senses and we have lost our harmony with the Supreme Spirit." They repeated the cry again and again and they spoke about the blessings obtained by offering oblation to their manes. Brahmadatta gave the old Brāhmaṇa plenty of wealth and several villages and sent him fully satisfied. Then he anointed his capable and fully qualified son Visvaksena as king and with his retinue retired to Mānasa-saras for penance.

When Brahmatatta was the King of Kāṁpilyapura a bird named Tapanīyā become his friend. Her head was purple coloured and body black. By and by this bird became his wife. A daughter named Sarvasenā was born to Brahmadatta by his bird-wife. The king had sons by other wives. Tapanīyā would wash her child and place her in the cradle early in the morning and then go to the forest and fly about in the air. She would return in the evening and tell the king news all over the world. It went on like this for a long time.

Once, when there was nobody in the room a prince took Sarvasenā from the cage and choked her to death. Tapanīyā returned and seeing the dead body of her daughter, waited for a long time. Finally she pecked out the eyes of the prince and flew away into the air. (Harivaṁśa, Chapter 20).

BRAHMĀṆḌA.

The word Brahmāṇḍa means the aṇḍa of Brahmā (aṇḍa-egg), the Supreme Being which is the root of the origin of the universe. At a time long ago, which is beyond reckoning, there was nothing but child with the radiance of innumerable suns came out. This wonderful child was helpless. After his birth he cried for a while, because of hunger and thirst. He got no help. There was nobody to feed it. So this wonderful child looked up and lay there. This helpless child was called 'Virāṭpurusa' (the next emanation from Brahmā) by those versed in the Purāṇas. The boy was so called because he was the most material of materiality. But he was an atom of atoms and the first figuration of God. From each pore of the skin of the great virāṭ, who was the base of all the worlds a universe came into being. Thus all the countless universes were born. Each universe has its own trinity of Brahmā, Viṣṇu, Śiva and Devas (the bright ones), the protectors of the eight zones.

One universe comprises fourteen world or realms, from Pātāla to the Brahmaloka (from the nether world to the upper world or the realm of Brahmā). Countless such universes exist.

Over and above all these universes, there is Vaikuṇṭha, and above Vaikuṇṭha there is another word with an area of fifty crore yojanas (leagues), called 'Goloka' (the world of cow). Only the two worlds Vaikuṇṭha and the Goloka are eternal. Bhūloka (the earth) consists of seven islands and sixty-four peninuslas. There are seven worlds above and seven worlds below. The seven upper worlds are Bhūloka. Bhuvarloka, Svarloka, Janaloka, Tapoloka, Satyaloka and Brahmaloka. Thus a universe consists of fourteen worlds. This is the idea given by the Purāṇas about Brahmāṇḍa. (Devi Bhāgavata, Skandhas 9).

Mention is made, in the Viṣṇu Purāṇa, Aṁśa 2, Chapter 7, about the construction of Brahmāṇḍa.

This Brahmāṇḍa, like the seed of the Kapittha tree (Vita—the wood-apple), is covered under, above and all around by aṇḍakaṭāha (egg-shell). The aṇḍa (egg) is covered by water ten times the egg in volume. This water-shell is covered by a shell of fire. Around the shell of fire there is the shall of air and the air-shell is covered with ether. Around the shell of ether there is the shell of Egoism of darkness. Over the shell of Egoism there is the shell of glory and the shell of glory is covered by Prakṛti, the Divine Nature. It is immeasurable. Prakṛti contains numberless Brahmāṇḍas. As oil exists in sesame, God pervades the whole universe. This is the connection between Prakṛkti and Purusa. (The Nature and the Supreme Spirit).

BRĀHMAṆA. (BRĀHMIN).

(i) Brāhmaṇas, Ksatriyas, Vaiśyas, and Śūdras are the caturvarṇas or the four castes. The Purāṇas say that the four castes originated from different part of the body of Brahmā. See Manusmṛti, Chapter 1, Stanza 87.

"Sarvasyāsya tu sargasya
Guptyarthaṁ sa mahādyutiḥ
Mukhabāhūrūpajjānāṁ
Pṛthakkarmāṇyakalpayat.

(With a view to sustain the world, Brahmā ordered activities, for the four castes (Brāhmaṇa Ksatriya, Vaiśya, and Śūdra) who were born from his face, arms, thighs and feet). From this statement it is seen that the Brāhmaṇas were born from the face Ksatriyas from the arms, Vaiśyas from the thighs and Sūdras from the feet of Brahmā.

The duties of a Brāhmaṇa are, performing sacrifice, and encouraging other to perform sacrifice, learning Vedas and teaching Vedas, giving gifts and getting remuneration. A Brāhmaṇa has two births in one life. Till the time of investiture with the sacred string is one birth and from that period onwards is the second birth. So a Brāhmaṇa is called 'dvija' or twice-born.

The Brāhmaṇas were allowed to do the works of agriculture, keeping cows, trade and commerce and Kusīda (money-lending). Living on the interest of money giving out as loan is Kusīda. But they should not trade on products from cow, jaggery, salt, lac and flesh. The suffix 'Śarmā' should be added to the name of Brāhmana. A Brāhmaṇa can have four wives.

BRAHMADATTA.

A king who ruled over the country of Kāśi. One night he saw two swans flying in the air.

They were of golden colour. There were a number of swans around them. They seemed like two lightnings in the midst of white clouds. Brahmadatta wished to see them again. His desire increased to such an extent that he had desire for nothing else. He consulted his ministers and made a lake. Every creature which seemed beautiful to him was brought to that place. Hearing this those two swans also came the there. By and by he tamed them and asked them how they got the golden colour. The swans said thus: "Oh King! you might have heard of the famous mountain Mandara, which is the field of games of the Devas (gods). At the time of the churning of the milk sea when this mountain was used as churn-drill, Amṛtaṁ (celestial nectar of immortality) touched this mountain. So the flowers, fruits and roots in the vicinity of this mountain got the power of removing death, wrinkles etc. Candracūḍa also will come to his mountain occasionally to play on the top of it and so it became more glorious than the mount Kailāsa. One day while Mahādeva was playing in those gardens he had to leave on an urgent matter concerning gods. So he left Pārvatī there and went away. Devī began to walk about in those gardens with pangs of separation. Spring season came. The Gaṇas (servants of Śiva) and the maids of Pārvatī attended on her.

One day Maṇipuspeśvara, a Gaṇa, hankered after Candralekhā, daughter of Jayā. She had been engaged in fanning Pārvatī. Both were young and their figures suited each other. Candralekhā reciprocated his love. Understanding this Piṅgśvara and Guheśvara, two gaṇas looked at each other and smiled. Seeing this Devī looked round with anger to see what caused them to smile. They squinted their eyes and showed Maṇipuspe vara and Candralekhā to Devī. Because of separation she had been much worried, weary and sad. So all these affairs made her angry. She said : "It is good that you behave like this when I am in this plight! The two are making love. Seeing that, you are laughing. May these dotards be born on the earth and become husband and wife there. Let you two who laughed before me without humility also be born on the earth first as poor Brāhmaṇas, and then as Brahmaraksas (demon friends), outcasts, robbers, dogs with tails cut off and finally as various kind of birds." Thus, she cursed the four of Gaṇas. Then a Gaṇa named Dhūrjaṭa said to Pārvatī: "Devī, this is unfortunate. They have not committed any severe crime." Devī got angry at him and cursed him too: "May you also be born on the earth as a human being." After this Jaya the loved maid of Pārvatī requested her for absolution from curse, for all. The Devī said that all of them would get absolution at the place of penance of Brahmā and other gods and would return here. Of these, Canderalekhā and her husband and Dhūrjaṭa would be happy on the earth. The two others would lead a miserable life on the earth."

THE BRAHMAVAIVARTA PURĀṆA

In every book, ancient or modern, we meet with a table of contents, which gives us an idea of what we are going to read and from which we generally judge whether or not the topics dealt with will catch our interest. In ancient times such a table of contents was not added to the book for a simple reference to the topics or pages as it is now, but it formed instead a separated chapter, *i.e.* a unit of its own, as important as any other part of the book itself. In other words a table of contents was more a summary than a mere list of topics. For some Sanskrit works, such as Nītiśāstra, Dharmaśāstra, Epics etc...., such summary was an absolute necessity and a

basic point without which no book was complete.

We find such summaries in the Purāṇas too where they are not only meant to give an ideas of what the Purāṇa is going to say, but also serve — at least in some cases— as an interpretation of the topics to be dealt with in the course of the work and they should, therefore, be used as a key to understanding the spirit of the Purāṇa itself.

Moreover they sometimes constitute a kind of general introduction to the whole Purāṇa by giving hints to find its author, time and aims. The difficulties of determining even the century of a specific Purāṇic work are wellknown but careful research on the concordances and discrepancies among the several summaries, and between them and the actual content of the Purāṇa, is very helpful in finding out the different strata or hands of the text and the influences originated from different cultural backgrounds.

Some of them, at last, are meant to serve a religious purpose, *i.e.* to be recited on religious occasions, like festivals, vratas, samskāras, etc... This shows the particular importance of such summaries not only on a literary level but also in a religious field, to the point where their reading or listening can be considered in some cases a means of salvation:

'He who knows and recites the summary of the Purāṇa is freed from all his sins and is highly esteemed in the Brahmaloka.'

For all these reasons we think that summaries are not to be under-valued. On the contrary, they should be given careful attention. We propose here some brief research on the tables of contents of Brahma Vaivarta Purāṇa (BVP), which is indeed very rich in summaries, if compared with other Purāṇas and offers a chance of study all the purpose for which a list of contents is usually composed and is therefore, worthy of particular attention.

Before starting our study we should apologise for going over—the clarity's sake—what is already wellknown, namely that these tables of contents are called *'Anukramaṇikās.'* Sometimes they are at the beginning of a Purāṇa, in which case they can be called also 'Kṛtyasamuddeśa; and sometimes they are at the end of the Purāṇa in which case they can be called also 'Purāṇaviṣaya'. The distinction of course is not strict and we sometimes find Purāṇaviṣaya at the beginning too. Moreover the Kṛtyasamuddeśa is, in some cases, mixed with a series of questions which, if taken as a separate unit, can be called 'Prārambhapraśna'. However, as we study of Brahma Vaivarta Purāṇa these divisions are not necessary, because , in fact, both the Kṛtyasamuddeśa (1.1) and the Purāṇavisaya (4.132) are called 'anukramaṇikā.' We leave therefore all distinctions and we speak only of 'anukramaṇikā,' even when referring to Prārambhapraśna. Kṛtyasamuddeśa or Purāṇaviṣaya.

Brahma Vaivarta Purāṇa's Anukramaṇikās: Preliminary Problems

The Brahma Vaivarta Purāṇa, in its four khaṇḍas, namely Brahma, Prakṛti, Gaṇeśa, Kṛṣṇa-janma, contains a good deal of summaries, some very short, few rather long and of some significance. Such sumaries differ from one another in structure, aim and importance. While some are only summaries of the contents (see 1.1; 4.1....), others go into minute detail (see : 21; 4.132). While some are in the form of narration (2.1; 4.132), others have shape of a dialogue and while some are meant only as mere summaries, others are written also to be read during religious ceremonies. The anukramaṇikās in BVP, therefore, are not to be considered

as homogeneous unit. They constitute, in fact, a small variagated world to be carefully studied.

This large number of summaries gives an indication of the great importance they have in the BVP. Indeed, as many as two chapters bear the name of 'anukramaṇikā'—namely 1.1 and 4.132—a fact which is perhaps unique in the whole of Purāṇic literature. The author himself, when beginning a long summary, *e.g.*, 1.1; 4.132; 2.1, takes care to point it out, giving us the impression that what he is going to write has a particular significance for him. As a matter of fact in two cases—1.1.67 and 4.132.3—he says openly that he who hears the chapter of the anukranikā benefits as much as from hearing the whole Purāṇa.

We have already said that the anukramaṇikās are one of the basic points for composing a Sanskrit work, according to the *śāstras*, but in fact in all Purāṇas such summaries are not present and, even when they are, they rarely have as much importance as in BVP. In fact, they derive their importance from being not only a mere summary of the contents but also a general introduction to the whole Purāṇa, so that by reading them one is stimulated to face the basic questions about the author, aims and use of the Purāṇa itself, as we will see during our study.

Structure and Authorship of the Longest Anukramṇikās

(a) The first two tables of contents are in 1.1. This chapter is a general introduction to the whole Purāṇa, therefore it contains, firstly, an invocation to the deity and, secondly, the introduction of the main characters of the Purāṇa, Sauti and Śaunaka. As in almost all the Purāṇas Sauti arrivers at Naimiṣa forest and is asked by Śaunaka, the great knower of the Purāṇas ('purāṇavit') to tell the wonderful story of the BVP. The two anukramaṇikās of 1.1 are merely the questions and answers to the opening dialogue between the two great *ṛsis.*

It is commonly accepted that Purāṇic texts underwent several revisions in the course of the centuries and BVP is not an exception. As a matter of fact the two anukramaṇikās we are studying—*i.e.*, Śaunaka's question and Sauti's answer— seem to bear traces of at least three different authors.

One author considers the first two books, namely Brahmakhaṇḍa and Prakṛtikhaṇḍa, as one unit and is concerned with the philosphical aspects of Brahman and Prakṛti. The two khaṇḍas do not really form two different units in our Purāṇa. Prakrti, the topic of the second khaṇḍa, is already introduced in 1.30 and at the beginning of Prakṛtikhaṇḍa there is no benedictive verse as we find at the beginning of the other books. So it seems there was a stage when the two book formed a unit of their own and stress was placed on a philosophical quest on Brahman in all its aspects in fact, although the usual attitude of BVP is devotional, still the first part of 1.28 deals with the nature of Brahman in a very abstract way and the second part contains a polemic by Kṛṣṇa-devotees against those who consider Brahman only from a philosophical point of view, without understanding, it is said, that an abstract Brahman cannot be conceived without a visible deity somehow supporting it, as its container, *i.e.*, without Kṛṣṇa. From this small polemic we can conclude the first part of this chapter is older than the second one, perhaps belonging to the stage when Brahman was still the most important belonging to the stage when Brahman was still the most important subject of the Purāṇa itself

and that the Bhakta reformers have imposed their own beliefs on it. So in the first two books we can trace the stream of a Purāṇa more philosophical than the present one and where Brahmakhaṇḍa and Prakṛtikhaṇḍa formed a unit.

The second another, recognisable in the first-two anukramaṇikās, is intent on revealing secrets (gūḍha, nigūḍha) hidden in, or unknown to, the Vedas (avedasya). The influence of this author is visible mainly in the second and third book: Prakṛtikhaṇḍa and Gaṇeśakhaṇḍa. Here, in fact, we meet with esoteric mantras, kavacas etc. said to be very mysterious and difficult to find in the Vedas, to be kept secret. Here the sacred story of Gaṇeśa, said to be unknown even to the Purāṇas is revealed. Here goddesses and priests of the villages (grāmayājī-grāmadevī) in additions to the other deities and priest—are spoken of. This author seems representative of a non-Vedic stream but willing to be accepted by people who hold the Vedas in great consideration.

Lastly, a third author seems to have reviewed the whole Purāṇa and given it the Kṛṣṇa-bhaktic flavour which is peculiar to it. His hand is visible in the whole work, as well as in the anukramaṇikās in question, and gives a strong unity to the Purāṇa.

Thus, these first-two summaries are already an image, on a small scale, of the enitre Purāṇa, at least as far as the authorship is concerned.

(b) Another anukramaṇikā—the longest and the most ordered and detailed—is 4.132, where each khanda is dedicated a number of ślokas proportionate to its actual length in the Purāṇa. It is said to retell the whole Purāṇa (4.132.1) and its attention to detail and almost perfect correspondence to the real contents show that it was written when the BVP was already complete. It belongs moreover to a group of four chapters—4.130-133—which seem to form a unit of their own, somehow distinct from the rest of the Purāṇa. In fact the interlocutor of 1.1 Sauti is called here—and here only—Sūta. Although the two names—Sauti and Sūta—are sometimes interchangeable, this already seems to hint at two different authors. Moreover 4.131.1-6 constitute the real conclusion of the whole Purāṇa, but three other chapters are added, which do not fit completely with the others. So in *4.131.6,* when the story of the whole Purāṇa has come to an end, a new question is raised about a subject of secondary importance—the creation of the Fire-god and gold—already narrated in 1.4.13 ff. although with some differences. In *4.133* a list of names for the transmission of the BVP (Purāṇa sūtra) is given, similar to the one in 1.1 but different in some points. In the first one the author or BVP appears to be Sauti, who has received the Purāṇa from Vyāsa; in the second one the author in Sūta, who has received it directly from Nārada. In 4.132 at last we have an anukramaṇikā which is indeed a repetition of 1.1, but different from it. The aims and structure of the two chapters, in fact, differ. The first one is detailed and the other synthetic. An accurate Adhyāya sampravibhāga 4.132, a general kṛtyasamuddeśa 1.1. The anukramaṇikā of the fourth khaṇḍa a narration, the summary of the first book a dialogue. The four chapters 4.130-133 form, therefore, a separate unit not necessary to the structure of the Purāṇa and where many things are a repetition of other chapters. So the anukramaṇikā of 4.132 was composed possibly by a different author than the one who wrote the other parts of the book and later added to the

Purāṇa.

(c) The first chapter of the Prakṛtikhaṇḍa (2.1), too, has the shape and purpose of an anukramaṇikā, although it does not bear such name and is restricted to the contents of that khaṇḍa. Its structure is composite : it partakes of the nature of the dialogic anukramaṇikās at the beginning (1-5) and of the narrations later (6-67), it dwells upon long descriptions in some parts (like 14-80) and it passes very quickly over some others (like 81-138). But the descriptions given in this anukramaṇikā do not summarize what is said in the course of the book. They are, rather, a presentation of the topics or, better, of the goddesses to be spoken of later. Sometimes, as in the case of Durgā, the descriptions in the anukramaṇikā and the chapter of the Goddesses in the text do not coincide. As a matter of fact, the description of the anukramaṇikā seems to serve, as we shall see later, a particular purpose, different from summarising only. Women and village-goddesses also appear here and there (As already in 1.30.10.20) and this contributes to give a particular flavour to the chapter, which perhaps is the most interesting among the anukramaṇikās.

This anukramaṇikā is full of details and is practically complete, *i.e.*, it refers to all the topics of the khaṇḍa and therefore the few episodes like that of Suśilā (2.42), which find no mention in it were almost surely added when it had already been composed.

The Kṛṣṇa-bhakti author, very stongly present everywhere in our Purāṇa, is almost absent in this khaṇḍa. 2.1.15 with its philosphical afflatus and the stress on Prakṛti related to Ātma (Brahman) seems to belong to a stage when Brahmakhaṇḍa and Prakṛtikhaṛḍa formed a unit, as hinted in the previous paragraph.

Contents of the Anukramaṇikās

The three anukramaṇikās we have seen in the previous paragraph, besides the summary importance for the understanding of the whole Purāṇa such as the Māhātmyas, the aims and name of the Purāṇa and the relation with the Vedas and other Purāṇas. These topics deserve particular attention as they are an important key to the whole Purāṇa.

(a)*Māhātmyas* (1.1 and 4.132)— Mahātmya is the first topic we meet with as we start reading the summaries in the BVP. In chapters 1.1 and 4.132 the Mahātmyas are found in : 1.1.6-9

1.1.37
1.1.44-46
1.1.58-60
1.1.67
4.132.3

If we consider how long Purāṇas usually over the Mahātmyas, or self praises, we perhaps wonder over the fact that only the above 17 ślokas are dedicated to them in our chapters. Howerver, a large part of 4.133 and several other passages all over the book are also dedicated to the Mahātmyas so that, in this respect, BVP is not different from the other Purāṇas, although it does not insist as much as they do. In the above passages the BVP says of itself that it is:

— a great Purāṇa—the best of the Purāṇas—the essence of the Purāṇas (see : 1.1.8,58,

60)

— almost unintelligible (durvijñeyam : 1.1.37)

— but auspicious, source of mind-purity for the sages and a kalpadruma for the Vaiṣṇava (see : 1.1.7, 37, 46)

— specially related to the Vedas and the other Purāṇas (see : 1.1.45, 60)

— fit for every Dharma (1.1.58) and giving profane and religious fruits like : *bhakti* to Hari (id. 9,45-46); *jñāna—kāma—moksa*—wealth and what is desired or hoped—welfare—happiness—wife, sons, nephew (see : id. 8, 9, 46, 59).

BVP's boasting is not exaggerated. Indeed, it is all the more so since some points mentioned here, *e.g. bhakti, kāma, moksa,* special relation to the Vedas etc...., constitute the actual structure of the Purāṇa.

The Mahātmyas of the BVP and also some other chapters with different topics, like 1.28 and 2.2, seem to aim at facing a polemic against other Purāṇas and the Vedas, or better against the followers of sects in Hiduism other than Visṇuism or trusting only the Vedic lore without realising the richness hidden in other traditions. These Mahātmyas, indeed, spread everywhere, intent on winning people's sympathy by ṣhowing to advantages of reading even a small part of the Purāṇa (even half a śloka 4.133.51) seem to be a sign of a missionary spirit. In other words they preach devotion, promise freedom from bondage of sin and rebirth and attainment of the Goloka (the supreme bliss) to attract people to themselves and take their mind away from concentrating on the Vedas, sacrifices and other religious practices (see : 4.133.44).

It is known that all the Purāṇas were modified in the course of ages to be kept up-to-date with modern times; and so when new religious movements book shape, they were made adequate to the new circumstances and even used, as in the case of the BVP, to dissiminate the new ideas and win new followers. This party spirit is one of the main reasons why the Mahātmya chapters have developed so much and why each Purāṇa claims to be best. The BVP was written (or better re-written) possible by a Vaisṇava—as already hinted at the previous paragraph—and was meant, it seems, to give some theoretical support to the cult of Kṛṣṇa and above all to increase the devotion to Hari in his devotees. Therefore the Hari-*bhakti* constitutes the basic topic of the whole Purāṇa.

(b) *Bhakti—the main aim in BVP*—BVP has been classified as rājasa, as though it were in praise of Brahmā or as sāvitra, as though it were in land of Sārya. But although in BVP Brahmā is important and the name itself of the Purāṇa reminds such god or Brahman, still it can hardly be called rājasa. Its main purpose, in fact, is *bhakti* or better Hari-Bhakti.

(c) *Other Aims of the BVP*—When Sauti arrives at the Naimisa forest, he isn addressed by Śaunaka:

i.e. 'We are afraid in this Kaliyuga because we are without true knowledge. Immerged into existence, we hanker after *moksa*. That is why you have come here'. This pessimistic view on human existence is traceable throughout the whole Purāṇa. Men are about to be drowned in the ocean of life and, after their death, hells (narakas) of any sort are waiting for them. Sins (pāpa) can be committed every moment, tying mortals to an endless chain of rebirths. Even gods can fall from their divinity through some malediciition (śāpa) and be

compelled to live on earth. Men are really immerged in a huge drama—on one side their human frailty, on the other the divine presence traceable in every situation, under every person. They are afraid and in need of some help from above. Therefore the BVP gives them the true devotion and the true knowledge (tattva-jñāna) and reveals the secrets (nigūḍham) which lead them to an appropriate svarga (heaven) and an endless life without rebirth. As a matter of fact, the revelation of the true knowledge, of the true *bhakti*, of secrets—to be kept secret in their turn (sugopya)—in order to free men from their fears, seems to be one of the main aims of the BVP. It is a revelation, however, which does not come spontaneously from above but should be solicited by men. Invariably at the end of every story or of every teaching we meet with a sentence like this: 'I have told you whatever you desired, now what do you want to hear again?

So revelation in BVP is quite different from the one we meet in the Vedas. Here the *ṛsis* see the words of God and speak them. In the BVP (as in all the Purāṇas) the words come from another person (Vyāsa or others) and are spoken only if some questioner urges them. So although Śaunaka asks Sauti to tell him even what he has not requested (pṛṣṭam—apṛṣṭam), the stories in the Purāṇa are always an answer to somebody's question. The questioner's role is therefore very important. As a matter of fact, the BVP—as other Purāṇas too—seems to have been written to answer the problems of a particular part of humanity disatisfied with the solutions given by previous religious movements.

We have seen that the main problems for main in the BVP are fear and fraily and that the true answer is devotion to Kṛṣṇa. Therefore any other aim of our Purāṇa is subordinate to it. If we read 1.1 and 4.132-133 we meet with quite a large number of such aims which, lucidity's sake, can be grouped into three topics; *moksa, kāma, artha.* Dharma which should be their normal complement has no importance practically, but in its place the God Dharma plays a big role.

Moksa : 'BVP is like the Ganges among rivers and Bharāt among nations, says the fourth khaṇḍa, *i.e.*, it gives *moksa* (4.133.1, 34) but only to those who desire it (mumukṣūnāṁ ca moksadam : 1.1.46). Moksa indeed is present as a substratum in the whole Purāṇa, but, as we have seen, it is not the aim of a Vaiṣṇava and its importance is secondary. We are told, in fact, that besides giving *moksa* BVP also bestows 'puṇya', 'brahmahood' and 'Golokam' So discontinuity of rebirth is only one stage in a larger view of lie, where *bhakti* and Goloka have the biggest role. The can be seen in 4.133.53-56, where we read the he 'who' listens to the Brahmakhaṇḍa *with devotion* and give daksiṇa, will be *freed from sins* (mucyate) committed during his childhood, youth and maturity, in ten millions of births, and having wielded the *from of Kṛsṇa,* he will mount a car constructed with gems, will *go to Goloka* and give *service to Kṛṣṇa* for ever. He will never fall from that region in spite of the fall of countless Brahmās and through vicinity with the Lord he will become one of his attendants and remain for ever *in his service* (sevam)'. So *moksa* for a Vaisṇava is no final goal but only the first and subordinate step to the Kṛṣṇa-sevā. This position of course reduces the importance of the trivarga (artha, kāma, dharma) in the traditional view of life and of the Dharma in special way. This is perhaps one of the reasons why, in our Purāṇa, Dharma has so little importance.

Artha-Kāma : For more important than *moksa* in our anukramaṇikās is 'artha' or whatever

can be connected with it, *i.e.* bliss, success, fame, happiness, wife, sons, freedom from bondage, fear, calamity, poverty etc. In the course of the Purāṇa, however, Artha is not so prevalent as one would think after having read 1.1 and 4.132-133. The happiest in the Purāṇa are those who attain Goloka, not the richest. Successful are those who do their duty (dharma), do *tapasya* and are Kṛṣṇa-devotees, not those who have accumulated more wealth.

Kāma' on the other hand, does not occupy much space in the anukramaṇikās, but in the course of the Purāṇa it is present everywhere, among men and among gods to the point that Kṛṣṇa, the Supreme God, identified with Brahman, is said to be 'mahā-kāmī Kāmadharaḥ' (2.2.30) and his loves with Rādhā and the Gopīs need only to be mentioned, so famous are they.

While we do not wonder over the fact the kāma is an important point in the BVP, because in any *bhakta* movement love is a common symbol utilised to signify the relationship between the diety and its devotees, we are instead amazed at seeing the importance artha has got in the anukramaṇikās, although later, in the course of the Purāṇa, no proportionate stress is given to it. This fact seems to denote that when the anukramaṇikās were composed people were more sensitive to riches than to devotion. The discrepancy between the main feature of the BVP, which is *bhakti* (or Kṛṣṇa-bhakti) as we have seen, and the stress on artha in our anukramaṇikās makes us think that 1.1 and 4.132-133—which emphasize the role of the artha—not only were written at another time than the rest of the Purāṇa, but that they were composed in a period of religious decline.

Other aims of the BVP are the mind purification of the Munis (1.1.37) and destruction of the mistakes of the Vedas and other Purāṇas (1.1.45). These last two aims seem to reconfirm what we have just said, namely that the anukramaṇikās were written in a time when a religious renaissance was felt necessary and the classical authorities (the Veda) were no longer considered infallible.

(d) *Brahmavaivarta Purāṇa and the Vedas*—To study the relation between the Vedas and the Purāṇas is not an easy task. In fact, going into detail in this matter would lead us to difficult problems. But the topics is very important and useful for understanding the position of the BVP (and the other Purāṇas) in Indian literature and culture.

'He who, restrained, listens on this earth to the BVP, says 4.133.45, will get a better fruit than from reading even the four Vedas.'

The reading of the Vedas had always been restricted to the dvijas only and even listening to them and always been subject to several rules. BVP in the śloka goes beyond all those restrictions and simply states that the fruits are the same both from drawing near to the Vedas and from listening to the Purāṇas. But if we read the first of the *śloka* alongwith the previous one in the following way :

we have : 'the fruit even from sacrifice, pilgrimage places, vows, austerities, as also from the circumambulation of the earth and the excellent fruit from reading even the four Vedas is not equal to the fruit of this.' In this case the counterposition is not only with the Vedas, but also with other expressions of the Hindu dharma, and BVP becomes a substitute for everything. The would mean that for the Purāṇic author the Vedas are only a part of a bigger field and that the Purāṇas are not only 'revealed' (as the Vedas), but also a kind

of casket where every religious-minded person can find whatever is needed for his salvation.

1.1.7 informs us that the Purāṇa, where we find the story of Kṛṣna, agrees with the śruti :

The word 'śruti-sammatam'—sometimes modified into 'veda-sammitam', which implies equality with the Veda—is repeated several times in Purāṇa and is an attempt, possibly, to convince people to give as much importance to the BVP as to the Vedas and therefore not to be afraid to leave the reading to the Vedas. If the think that our Purāṇa was written by Brāhmaṇas and that the readers or the listeners were also Brāhmaṇas (although others too were allowed to here it) we relise that an encouragement to leave the Vedas presupposes that either nobody was reading them although keeping them in high consideration—or that the writers of the Purāṇa positively tried to remove people from the Vedic reading. We could say that in a time of religious crisis, or difficulty, the purāṇic revival was based on a new understanding of the old traditions and therefore directed to convince people that the Purāṇa they were listening to was, in fact, not dissimilar to what they were supposed to know by tradition, namely the Vedas.

So, besides claiming that it completes the Vedas or reminds one what is written in them, BVP states also that :

i.e. BVP, the best and supreme among the Purāṇas, dispels the mistakes of the other Purāṇas. Upapurāṇas and Vedas.

The claim of being better than the other Purāṇas can be considered a normal exaggeration of a Mahātmya. However, the attitude towards the Vedas is quite amazing. Surely we are far from the respectful reverence common to Sanskrit literature and traceable also in other passages of the BVP itself. To find mistakes in the Vedas and to claim to be able to dispel them is really unusual and almost blaphemous. This attitude, as we proceed in the Purāṇa, is no longer resumed, except in few cases and in a mild way (see 4.128). This makes us think that our passage has to be interpreted in a shading way, *i.e.* BVP, in fact, claims only to device what has been forgotten and bring into the tradition something unknown to the Vedas. Perhaps then the above mentioned BVP's claim is only a mahātmyanic exaggeration to mean a Purāṇic modernisation of the ancient tradition.

In our study on the relationship between BVP and the Vedas we have considered our Purāṇa as a unit, composed by a single person, and tried to find a unitarian and logical attitude towards the Vedas. In fact, the various responsible for the composition of the BVP have also different attitudes towards the Vedas and therefore our effort should not be to unify but rather to classify and see, without aiming at finding a single logical system, the evolution, during the ages, of the relationship between old and new, traditional and modern, Vedic and not Vedic lore. But such research should be carried out very carefully and is beyond the limits of this short article.

(e) *Brahmavaivrta Purāṇa : The Name*— The word 'Brahma'-Vaivarta seems to refer to Brahman and not to Brahmā. In fact in the first book, called Brahma-khaṇḍa, the word can refer both to Brahmā, as one might infer from the importance such God has in this khaṇḍa, and to Brahman as one could deduce from, for example, 1.13.18—where Upavarhaṇa is said

to reach Brahman (=samprāpa Brahma)—or 1.17.35—where Kṛṣṇa is described as 'paripūrnatamam Brahma.—Or 1.28 ff.—where the nature of Brahman is presented. For the anukramaṇikās Brahmakhaṇḍa refers only to Brahman.

'(Tell me the Purāṇa) where the Supreme Brahman, root of every thing, and the creation and the progress of this creation is firstly described, (the Purāṇa which deals with the question) whether the Supreme being is corporeal or formless and (where it is said) what form it has and what meditation deserves this creator.

Moreover from 1.1.60.61a we know that the name 'Brahma-Vaivarta' refers to the topics of both the first khaṇḍa and the second:

'The knowers of ancient things call this Purāṇa Brahma Vaivarta because in it Brahman (I khaṇḍa) and the Universe (II khaṇḍa) are unfolded by Kṛṣṇa. The actual structure of the Brahma and Prakrti khaṇḍas, as we have in our present Purāṇa forming one unit with the binomial Brahman-Prakrti, is a further corroboration that in the word 'Brahma-Vaivarta' what is meant is Brahman and not Brahmā. We know, moreover, that in our Purāṇa there are different strata, the last of which is kṛṣṇa-bhaktic, and in it Kṛṣṇa is identified with the Supreme Brahman. This hints at the fact that the previous strata were already dealing with Brahman. The praises to Kṛṣṇa substitute perhaps a philosophy on Brahman—as 1.28 one of the oldest chapters in the Purāṇa seems to suppose — and not the praises to Brahmā who was rarely venerated. So the name 'Brahma Vaivarta Purāṇa', which refers to the original book or first stratum, seems to signify Brahman and not Brahmā. Therefore, those classification ranging our Purāṇa among the rājasa, because it deals with Brahmā, seem to be far from hitting the mark.

The meaning of Brahma-Vaivarta-Purāṇa, therefore, can be rendered as the Purāṇa of the manifested Brahmin', a name which seems to be comprehensive of all the topics of the Purāṇa. The Nirguṇa Brahman, in fact, becomes Saguṇa through creation (I khaṇḍa), Prakṛti (II khaṇḍa), Kṛṣṇa in his human life (IV khaṇḍa) and the frame and the general meaning of the BVP, as presupposed by its name, were maintained.

The word 'Vaivarta', in its turn, reminds us of the advaita doctrine, 'Vivartavāda', according to which the world the world is an evolution from Brahman and is mere illusion. We have seen already 1.1.60b-61a, where such doctrine seems to be backed and we can also now read 4.133.30-32a:

i.e., 'This is the desired BVP, difficult to be secured. The sages know it as Brahma Vaivarta because in it Brahman, which as Supreme Spirit surrounds the universe of the living beings and is witness of acts and their doers, is presented alongwith the utmost expansion of such unfolded Brahman' (Translation by R.N. Sen). But besides these ślokas which are on the line of the Vivartavāda doctrine, there is almost nothing in our present BVP in support of that doctrine. As a matter of fact no single philosophical system in followed in our Purāṇa and anyway the relationship between Brahman and Prakṛti is not an advaitic kind, but more on the line of the Śāṅkhyā cosmology. Nature (called with different names : Prakṛti, Durgā, Rādhā etc.) is as important as Brahman (see : 1.28.1 ff.), is at one with it (see : 2.11.110 ff) and in it she merges at the end of the kalpa (see : 2.54.71-100). Nature is to Brahman as Rādhā is described as being half of Kṛṣṇa's body and his Śakti; separated from, and sometimes even in disharmony with, him and yet dipped in his hert. When all things all will be absorbed in Kṛṣṇa

she also will be somehow melted into him but without losing her being (see : 2.54.80). So the philosophy of the BVP, although devoted to the same problems does not follow the same system as the Vivartavāda. In fact through a *bhaktic* terminology, our Purāṇa, in its own way, tries to express a high religious and philosophical insight common to other philosophical streams, namely the unity and distrinction between God and the world. The approach is more a mystical than a philosophical level, yet the insight is deep and permeates the whole philosophy of the Purāṇa.

(f) *Summaries of the Khaṇḍas*— Anukramanikās of the whole Purāṇa are found in 1.1.17-36; 1.1.47-57; 4.132.4-90, while summaries of single books are but at the beginning of each khaṇḍa, except the first, where there is no summary at all. Some of these anukramaṇikās, as already noted, seem to have been written in structure and aims. They can be divided into two groups, those that are simply summary accounts and usually have the form of dialogue or questions, and those that give details and have the structure of a narrative 4.132.4-90 and 2.14-160 belong to the second group, all the others to the first one.

Anukramaṇikās in form of Dialogue

The dialogue belongs to the structure itself of the BVP. It is present everywhere and is the most important means to make the story proceed. The small dialogic anukramaṇikās at the beginning of the khaṇḍas therefore do not constitute any exception and they form part of the general structure of the Purāṇa. Let us examine, for instance, the structure of the Prakṛtikhaṇḍa, which, in this respect, gives a good picture of the whole Purāṇa. At the beginning of the khaṇḍa, Nārada, who is sitting in Nārāyaṇa's Āśrama, asks his host some general question about Nature, her features, parts, character, actions and forms of worship (2.1.2-3). Nārāyaṇa answers by giving first a definition of Nature (id. 4.13) and then a summary of the whole book. At the end of the summary he says: 'So I have told you everything about the wonderful actions of Nature and I have given you her character. Now, what more do you whish to hear? Nārada, satisfied with the summary given by Nārāyaṇa, requests him to explain everything in detail and starts questioning why Nature divided herself into parts at the beginning of creation. Nārāyaṇa answers in chapters 2 and 3, at the end of which again he concludes: 'So I have narrated to you the wonderful activity of Kṛṣṇa (Kṛṣṇa in fact is the real reason for the origin and splitting of Nature in BVP). Now what more do you wish to hear?' (2.3.62). Nārada asks other questions to which Nāradas gives answers and again requests his interrogator to ask new questions and so on. This procedure is rather poor from a stylistic point of view but enable the author or the authors, to add topic after topic without difficulty and without altering the general structure of the Purāṇa. The most remarkable examples of such additions are 4.130-133, as previously pointed out; but similar additional chapters can also be noticed in several other places, so that the Purāṇa grows in length not only out of the inner development of the topic but also owing to external accumulations of questions put by Nārada (=the devotee) to satisfy his curiosity. Each question is a new step that makes the Purāṇa proceed further and reach its goal. So the short summaries at the beginning of each Khaṇḍa are only a particular case of a general style traceable in every of our Purāṇa.

The two anukramaṇikās of 1.1., for example, are simply an application of such style.

The first one, 1.1.17-36, forms a series of very detailed questions through which the main topics to be dealt with in the Purāṇa are introduced, and the second, 1.1.47-57, constitutes the answer, in which again another summary of the whole Purāṇa is given. As everyone can realise, one of these summaries is a duplicate of the other of but it fits the structure of the Purāṇa notwithstanding its uselessness. This fact puts into light a particular aspect of purāṇic literature, *i.e.*, its lack of originality. In other words the very fact that questioner, before listening to the Purāṇa, already knows in detail what he wants to know hints at the fact that in the Purāṇa there is nothing new. Things are retold in a pleasant way in order to increase devotion or to favour a mild polemic against other sampradhāyas, but they are not new revelations or teachings.

Anukramaṇikās in form of Narrative (2.1.4-160 and 4.132.490)

Two anukramaṇikās only—one at the beginning of the second khaṇḍa and one at the end of the Purāṇa—are in the form of narration. They are similar to each other in structure and aim, although the former dwells upon short descriptions while the latter is simply a list of contents. Both of them seem to belong to those anukramaṇikās which according to the śāstras were one of the cardinal points in forming the plan of a sanskrit work, similar to our lists of contents in printed books and usually known as adhyāya sampravibhāgas. Thus, their aim is different from the one we have seen in the dialogic anukramaṇikās and unlike them they are accurate lists of the actual content of the book.

The anukramaṇikā of the lost khaṇḍa (4.132) seems to have been written when the Purāṇa was already completed, not only because it is at the end of the book but also because it does not belong to the frame of the Purāṇa as we have already seen. We have suggested that it might belong to a group of four chapters (4.130-133), forming a unit of their own added to the Purāṇa at a later date.

The anukramaṇikā of the second khaṇḍa, too, has been written separately from the other chapters, as one such deduce from the fact that the order of the topics given in this chapter is not followed in the book and the importance given to some deities in the book is not the same as the one given in the anukramaṇikā (as in the case of Mānasā, Swādhā etc....)

These descrepancies between the anukramaṇikās and the actual content of the Purāṇa are meaningful. The anukramaṇikā we are considering are, in fact, detailed lists of the content. Everyone, would expect them to be complete and in full agreement with the order of the book. However, this is not always the case. Two example taken from the Gaṇeśakhaṇḍa will be enough to make our point clear.

3.18.19 constitute a unit of their own. They begin with a request by Nārada and they end with the usual sentence by Nārāyaṇa : 'So I have told you everything, now what more do you wish to hear?" (3.19.47). But they do not fit the story into which they have been inserted. They speak about Sūrya and its kavaca, stotra, etc. while the story into which they have been inserted is about Gaṇeśa. Moreover, at the beginning of Ch. 18, Nārada asks Nārāyaṇa to remove his doubt, namely, to tell him how it was possible that Gaṇeśa, who is the remover of obstacles, could lose his head at the sight of Saturn. This question is not answered in our two chapters, and instead Nārāyaṇa starts speaking about Sūrya, Malī and Sumalī. The two chapters, therefore, seem to have been added when the story of Ganeśa had already been written. And

the fact that this addition about Sūrya is not found in the anukramaṇikā of 4.132 seems to hint that the two above mentioned chapters were added when the anukramaṇikā had already been composed.

3.21-23 also form a unit of their own. They start with a question put by Nārāda on how to Brāhmaṇas could lose their prosperity and regin it an it ends with the usual formula : 'So I have told you the story of Laksmī .... now what more do you wish to hear?'

These three chapters, dealing with Laksmī and the healing power of her devotion, are like a parenthesis in the story of Gaṇeśa. In fact, chapter 24 does not continue Chapter 23, but Chapter 20. Chapter 20, 63 says: 'So I have told you, my son, the salvific reason why the head of an elephant was attached to Gaṇeśa. Now what more do you wish to hear'?, and Chapter 24, 2 continues, quite logically: 'How did it happen that the head of the elephant, which had got two husks, became onetoothed'? So Chapters 20 and 24 seem to be the natural sequence of facts while Chapters 21-23 are something inserted later. The anukramaṇikā of the last book (4.132), which is usually quite accurate, does not mention the two chapters on Laksmī. So it seems that on one side, the anukramaṇikā of the fourth khaṇḍa was written when the present Purāṇa had already taken roughly the shape it has now—in fact almost all the topics deal with in BVP are described in it—and on the other side, some chapters appear to have been added later when the anukramaṇikā had already been composed—and this explains why their content is not mentioned in it.

So the comparative study between anukramaṇikās and actual content of BVP helps discover the date of the different strata of our Purāṇa. Such discrepancies in fact are a withess of the text's composition, although unfortunately, only for the last additions.

Anukramaṇikās and their Role

From the point of view of their role, the anukramaṇikās can be divided into two groups. Those which mainly serve a practical or literary purpose and those which are meant for a religious purpose. We shall consider them not only the BVP, as we have done until now, but also in other Purāṇas. This will help us make up for what is lacking or not clear in our Purāṇa.

(a) *Anukramaṇikās with mainly a Practical or Literary Purpose*—First of all, the anukramaṇikās are a list of contents, as we have seen until now. Therefore they are sometimes detailed adhyāya sampravibhāgas, as in Mahābhārata, Bhāgavata, Garuḍa, Liṅga, Brahmavaivarta 4.132 etc.—and sometimes only summary accounts, as in Agni, Brahmavaivarta 1.1 etc. But in this connection we have to avoid the misunderstand of considering the anukramaṇikās as a list of contents, as in or modern printed books. They are, in fact, separate units, small literary compositions; with an importance of their own. They are closer to a retelling of the Purāṇa than to a bare catalogue of the topics. In BVP 4.132 *e.g.* at the beginning of the Anukramaṇikā Śaunaka asks Suta to tell him once again the Purāṇa:

In other Purāṇas, too, the list of contents is understood as a small summary or as the Purāṇa in short (=samāsena). Also from this point of view the anukramaṇikās deserve particular attention.

The anukramaṇikās besides are meant sometimes to give an insight of the Purāṇa. Brahmāṇḍa 1.1.1.167b-169a, after having given the list of the topics to be dealt in the text,

affirm that such a list makes the Purāṇa clearer because even a big work can be easily understood through its summary:

The same idea is expressed in BVP 2.2.1, although apparently in the opposite way: 'O Lord, I have heard the whole story of the Goddesses in short, 'you can now tell it to me at length for the awakening of my understanding'. Here the importance of a detailed narration of the story is stressed by only because the previous anukramaṇikā has whetted the reader's curiosity. So summaries were written also a make the understanding of the Purāṇa easier. They were meant, therefore, for a didactic purpose too.

Some anukramaṇikās moreover are used to stimulate the narrative of the Purāṇa. This aim is peculiar to the summaries in form of a dialogue. We have already seen in the previous pages that such an attitude is very common in the BVP. But in other Purāṇas too we find chapters full of questions—called prārambhapraśna if at the beginning of the Purāṇa—which aim at exciting the interest for the story to be told and sometimes introduce even philosophical problems, as in the case of the Bhāgavata P.

Besides these clear aims, the anukramaṇikās also serve other purpose, namely those which we have been studying in the previous chapters. Very rarely in fact do the anukramaṇikās contain only a mere summary of the contents. Information is usually given about the composition, the name, the purposes, etc. of the Purāṇa.

The anukramaṇikās are therefore a really good introduction to the whole Purāṇa.

(b) *Anukramaṇikās meant for Religious Purpose*—It is a wellknown fact that the Purāṇas are read during festivals, vratas, etc. and used as a source of liturgical mantras. Their reading for a religious purpose is encouraged by the Purāṇas themselves, as we find in some of them. The Vāmana Purāṇa *e.g.* says : 'O Brāhmaṇa, all your sins are for ever purified if you read, listen, or even make others listen to the Vāmana Purāṇa.

But besides the reading of the whole book the Purāṇas recommend also the listening to even a small part of it. After every stotra, kavaca, story etc. of the BVP, *e.g.* we meet with an exhortation to read them in order to get some particular fruits, and in some Mahātmyas we find the hearing of a single śloka or part of it is enough to obtain great merits. See, *e.g.* BVP 4.133.51-52a:

This attitude is very important because, in fact, it is responsible for the religious value acquired by the anukramaṇikā. The following example will help to understand better. At the end of the story of the birth of Ganeśa BVP (3.10.34) writes: He who, well controlled listens to this section (*i.e.* the birth of Gaṇeśa) will be full happiness, the very abode of happiness.'

But this invitation, which is quite normal in an effort to make people read a beautiful and purifying story, is immediately extended also to single chapters. 'The merits a man gets from listening to the story of Gaṇeśa is obtained from listening to this chapter'.

So here we see how a single chapter can ammount to some importance and become meaningful for a religious festival. Analogically a thing of that sort can happen to a summary, and in fact we read: 'He who knows and recites the summary of the Purāṇa is freed from all his sins and becomes great in the Brahma loka.'

This fact makes us think that if anukramaṇikā is equal in merits to the whole Purāṇa it can be considered equal to it even for the readings during religious ceremonies. Our supposition

is confirmed by Vāyu Purāṇa, 1.1.25, where the anukramaṇikā is called 'kathā' and therefore equal to any other story to be read at the vratas, festivals etc. It is confirmed also by Kūrma 2.44.128 (critical ed.):

'This (=summary) which destroys great faults should be listened to by the Brāhmaṇas always, at every parvan or relgious day'.

And by Mahābhārata Ādiparvan : 1,206:

'In my opinion, he who reads this chapter (=summary) at any parvan reads the entire Mahābhārata'.

So we can say that at least some anukramaṇikās were meant as a complete substitute for the whole Purāṇa and could be read during the vratas, festivals, parvans or even every day to obtain remission of one's sins or merits.

It is difficult however to know whether these anukramaṇikās had been used in fact for such religious purpose. We can say only that they were meant also for that .

It is equally difficult to know whether some anukramaṇikās in the BVP were written for that aim. Some adhyāya (as the above quoted BVP 3.10), and many stotras, kavaca etc. were surely written to be read or listened to on religious occassions. But nothing is said about the anukramaṇikās. Only at the end of 1.1 and at the beginning of 4.132—which are anukramaṇikās—BVP claims that equal fruits will be got from reading both the chapters and the whole Purāṇa. But our opinion is that we would not be against the spirit of our Purāṇa if we recited 1.1, 2.1 or 4.132 as a paurāṇic kathā at some vratas, festivals, saṃskāras etc.

Conclusion

The anukramaṇikās of the BVP that we have been studying in this article have proved very useful as a general introduction to the whole Purāṇa. Their number, length, purpose and structure helped us to make some discoveries about its authors and some of its general features like *bhakti*, relation with Vedas, dialogues. Moreover our analysis of the anukramaṇikās led us to conclude that the name itself of Brahma Vaivarta refer to the whole Purāṇa and to the nature of the binomial Brahman-Prakṛti and not to the Brahmakhaṇḍa only, as supposed by Winternitz or to Brahmā as a God. We have been able to catch also a moment of our text's evolution by collating what we have in the anukramaṇikās and the actual content of the Purāṇa. And we could also find proof that some summaries were written for a religious purpose, *i.e.* for recitation at some vratas, festivals etc.

The study of the anukramaṇikās has been therefore for a literary as well as for a religious discovery. Not all the richness of a Purāṇa can be contained in the few ślokas of some summaries of course. However, our anukramaṇikās have proved equal to their task of stimulating interest in the Purāṇa.

The BVP is not much studied. The reasons can be the unfavourable appraisal given in the last century by some scholars like Wilson and Winternitz, and the fact that the main features of the Purāṇas, namely the pañcalaksaṇa, are not clearly traceable in it. However, we feel, that, beyond any prejudice, the BVP is worth studying, because it is very useful for discovering the culture of a period when the Kṛṣṇa-cult was at the height of its following and the use of the Satī and human sacrifices of Kālī enjoyed great favour and the Vedas were

accepted and criticised at the same time etc.

If the tendency of seeing Kṛṣṇa everywhere and of referring every thir.g to him makes the Purāṇa monotonous sometimes, its never boring. On the contrary it is always stimulating and full of puzzles which induce the scholar to continue his research.

BHṚGU

A sage, the son of Brahma. He was the founder of Bhṛgu vaṁśa. Members of the Bhṛgu vaṁśa are called 'Bhārgavas.' Bhṛguvaṁśa has been reputed for many of its members who were Ṛsis of great sanctify and grandeur.

"Utsaṁgād Nārado jajñe
Dakso 'ṁgusṭhāt svayaṁbhuvaḥ/
Prāṇādvasisṭhaḥ saṁjāto
Bhṛgustvacḥ karātkratuḥ"//

From these lines we see that Bhṛgu was born from Brahmā's skin (tvak). But in M.B. Ādi Parva, 5th Chapter, we find another version regarding his birth. In that passage we read that Bhṛgu was born from "Vahni" (fire). In the light of these two statement, we may examine Bhṛgu's birth.

Bhṛgu had two incarnations. The first time he was born from Brahmā's skin. In course of time, the sage Bhṛgu became famous. In the Daksayāga, this sage was present as one of the Ṛtviks (officiating priests). On that occasion, Satīdevī who was in rage and grief because her husband (Śiva) was not invited to the yāga, committed suicide by jumping into the sacrificial fire. Hearing about this, Śiva was emerged and the monster spirits who emerged from his matted locks caught hold of the Ṛtviks. Bhāgavata *caturtha skandha* says that the Bhūtanamed Nandīśvara, who emerged from Śiva's locks caught hold of Bhṛgu and killed him.

Therefore, the Bhṛgu who was born from Brahmā's skin must be considered as having died at Dadsayāga. Bhṛgu was born again in Vaivasvata Manvantara. This second birth was at the famous Brahmayajña of Varuṇa. He was reborn from fire, as Brahmā's son. This child who was born from Brahmā's semen which fell in the sacrificial fire, was brought up by Varuṇa and his wife Carsaṇī. Consequently Bhṛgu is referred to as "Varuṇapurta" and "Carsaṇīputra" in some Purāṇas. Since he was born at Varuṇa's Yāga he is sometimes called "Vāruṇī Bhṛgu".

Each birth of Bhṛgu gave rise to a separate family. They are given below separately:— First birth: Bhṛgu and his wife Khyāti had a daughter Laksmī and three sons, Dhātā. Vidhātā and Kavi. Mahāmeru's daughters, Āyati and Niyati became the wives of Dhātā and Vidhātā, respectively. Two sons, Prāṇa and Mṛkaṇḍu were born to those two couples. Mārkaṇḍeya was born to Mṛkaṇḍu and from Mārkaṇḍeya was born Vedaśiras. Prāṇa had a son, Dyutimān who had a son Rājavān. From the Rājavān, Bhṛgu Vaṁśa multiplied. The family tree of this first Bhṛgu Vaṁśa is given below:—(Visṇu Purāṇa, Part I, Chapter 10).

Second Birth: The second Bhṛgu Vaṁśa is the family which took its origin from the second birth of Bhṛgu as the son of Varuṇa. Varuṇa's son, Bhṛgu married the woman, Pulomā. They had six children who were, Bhūtta, Cyavana, Vajraśirsa, Śuci, Śukra, and Savana. By his first wife Bhūtā, he had his sons, "Ekādśa Rudras" (eleven Rudras) and "Rudra Pārsadas".

(Attendants of Rudra) and by his second wife Sarāpā he had a crore of Rudras. Cyavana had two wives, Sukanyā and Ārisi. Aurva, a son was born to Ārusi. From Aurva was born Ṛcīka Jamadagni and from Jamadagni, Paraśurāma. Cyavana had a son, Pravati, by his wife Sukanyā. Ruru of Śunaka was the son of Pravati by the Apsarā Ghṛtāci. Ruru and his wife Pramadvarā had a son , Śaunaka. Śuka, the son of Bhṛgu had two sons, Caṇḍa and Alarka and a daughter, Devayānī. This is the second Bhṛgu Vaṁśa. The family tree is given below.

Once a terrible war broke out between Devas and Asuras. In that war, not only were the Asuras defeated but many of them were also killed. Diti, the mother of the Asuras, with tears in her eyes, complained to Bhṛgupati. Pulomā, Mother of Śukra, promised to find a remedy for this somehow. She at once went to the forest and started a tapas for the annihilation of the Devas. As the tapas gained force, the Devas were alarmed and they sought the protection of Mahāviṣṇu used his Vajrāyudha (Vajra weapon) against Bhṛgu's wife, Pulomā. Under the stroke of Vajra she fell down, a headless corpse. The enraged Maharsi Bhṛgu cursed Mahāvisnu to be born as a mortal in this world and to suffer the pangs of separation from his wife. When the curse was pronounced against Mahāvisnu, he directed his weapon Cakra against the Maharsi. Bhṛgu fled in panic and at last begged pardon and prayed for shelter to Mahāviṣṇu himself in the ocean of milk. Viṣṇu withdrew his Cakra. Bhṛgu himself restored Pulomā to life. To fulfil the condition of Bhṛgu's curse, Visṇu agreed to incarnate in the world as Śrī Rāma, the son of Daśaratha and to experience the pain of separation from his wife.

Long ago all the Maharsis joined together to perform a *yāga* on the bank of the river Sarasvatī. A dispute arose among them as to who was the most mighty among the Trimūtis. Some of them voted for Brahmā, others declared that Visṇu was more mighty than the other two, while a third group stood for Śiva's superiority. They unanimously elected Bhṛgu to ascertain and find out the truth of the matter.

Bhṛgu set out to Devaloka. First he went to Brahmā's assembly. There, in the presence of Brahmā who was seated in the midst of many Munis, Bhṛgu took his seat on a stool. Brahmā was provoked by this act of disrespect. Bhṛgu left the place without a word and went to Śiva's place. Śiva rose from his seat and approached him to embrace and welcome him. Bhṛgu, shrank back saying , "Do not touch me?" Śiva became angry and was about to hit him his trident when Pārvatī stopped him.

Bhṛgu then turned his steps to Vaikuṇṭha, the abode of Mahāvisṇu. There he saw Mahāvisṇu in a deep slumber. Seeing Mahāvisṇu whose task is the preservation of the world, sleeping like an irresponsible person, Bhṛgu gave him a kick on his breast. Viṣṇu who sprang up suddenly, saw Bhṛgu standing before him. He begged pardon of the sage. He declared that he would carry Bhṛgu's footprint permanently on his chest as a sign of his repentance for having shown disrespect to the Maharsi. This foot-print still remains on Viṣṇu's chest and is known by the name "Śrīvatsa". In this way, the Munis came to the conclusion that Mahāviṣṇu is the noblest of the Trimūrtis. (Bhāgavata, Daśama Skandha).

There is a sacred spot called, "Bhṛgu Tīrtha" on the western side of Daśāvamedha. It is here that Bhṛgu once offered tapas to Śiva. Owing to the austerity of his *tapas*, his hair became matted and discoloured. His body was completely covered with earth heaped up by termites. When Śiva was still not propitiated. Pārvatī interceded with him on behalf of Bhṛgu, Śiva

agreed to bless Bhṛgu.

Śiva sent his bull to the place where Bhṛgu was sitting. The bull in the course of its gambols broke up and destroyed the earthen covering on his body which was made by the termites. Bhṛgu became angry and chased the bull. But he was stunned by the sight of the bull rising up to heaven through the air. A divine light spread there. Śiva appeared before him and asked him what boon he wanted. Bhṛgu prayed that the place where he was doing *tapas* should become a holy spot. Śiva granted his prayer and form that day, the place became famous under the name "Bhṛgu Tīrtha".

Brahmā and other Devas and the Kinnaras still worship this Bhṛgu Tīrtha. All sin is removed by a mere sight of this sacred Tīrtha. Those who bathe in the holy water of the place attain Heaven and they will not be born again. Even by hearing about the greatness and glory of this Bhṛgu Tīrtha, one will be cleared of all sins and find an easy way to Śivaloka. (Padma Purāṇa, Chapter 20).

(1) It was Bhṛgu who gave the boon for having progeny to Sagara, King of the solar dynasty. Sagara, with his two wives, Keśinī and Sumati, performed *tapas* at Bhṛgu prasravaṇa in the Himālayas. After a hundred years Bhṛgu, who was pleased, bleseed the king that be would have numerous children by one wife and one son who would be progenitor of a Vaṁśa, by the other wife.

(2) Once when some Munis went to Dvārakā, Sāmba and other Yādavas mocked them and the Munis cursed them. Bhṛgu was one of those Munis.

(3) Paraśurāma, after exterminating the Ksatriya kings, went to the Āśrama of Bhṛgu, the founder of the family and received his blessings. (Brahmāṇḍa Purāṇa, Chapter 62).

(4) Bhṛrgu Maharsi was a prominent member in Yudhisṭhira's assembly.

(5) He was also a member of Indra's assembly. It was by Bhṛgu's brilliance that Indra's glory was heightened.

(6) Bhṛgu was a member of Brahmā's assembly also.

(7) Once Bhṛgu blessed his son Ṛcīka and his daughter-in-law Satyavatī that they would have children.

(8) Śrī Kṛṣṇa who went as the messenger of peace to Hastināpura, travelled in Daksiṇāvarta, alongwith the sage Bhṛgu.

(9) Bhṛgu entered the scene of battle between the Kurus and Pāṇḍavas and tried to persuade Droṇācārya to withdraw from the fight.

(10) Once Bhṛgu lectured on the origin of the earth, Philosophy of life, etc.

(11) Bhṛgu explained to Bhardvāja how the Pañcabhūtas except the sky originated.

(12) Bhṛgu discusssed in a logical manner, the principle of life and the transmigration of the soul.

(13) He made a critical examination of the merits and defects of racial discrimination.

(14) Once Bhṛgu bestowed Brahminhood on a King named Vītahavya.

(15) He got the name "Bhṛgu" because he was born out of fire.

(16) It was Bhṛgu who gave the necessary advice to Agastya to depose.

(17) There is a story that Nahuṣa kicked Agastya on the head while the later was carrying Nahusa's palanqum and that Bhṛgu, who was hiding in Agastya's locks of hair, cursed

Nahusa and change him into a python.

BHŪTAS.

(A set of beings created by Rudra).

A Mānava class or sect in acient India. In the Purāṇas, this Mānava sect is classified into four subdivisions. (1) Dharmapraja (2) Īśvarapraja (3) Kāśyapīyapraja (4) Pulahpraja.

In the Brahmāṇḍa Purāṇa there is the following story about the birth and shape of Bhūas:—

Bhūtas are one of the subdivision of Pulaha's creations. Long ago, Brahmā asked the Rudra, Nīlalohita, to perform the function of creation. Accordingly he begot thousands of Bhūtas in the womb of his wife Satī. All the issues were the exact replica of his own figure. Lean limbs, long ears, thick hanging lips, red eyes, bushy eyebrows, long, pointed and protroding teeth, long nails, matted dirty hair, etc. were the grotesque features of these Bhūtas. These music-haters used serpents as their Yajñopavītas (sacred threads). These spirits who loitered in Śiva's assembly were, as a rule, naked and carried skulls on their heads. But at times they wore fantastic dress with elephant skin. Their chief weapons were trident, bow, sword, etc.

In the Purāṇas, Rudra is acknowledged as the Bhūta chief. That is why Rudra is known by such names as "Bhātanāyaka", "Gaṇanāyaka", "Rudrānucara", "Bhavaparisada" etc. But since the common name Rudra is used for the ruler (king) of all the Bhātas, Vāmana Purāṇa decleares that Rudra is not an individual . Both Vāmanapurāṇa and Matsyapurāṇa represent Vīrabadra and Nandikeśvara as two Rudras who are the masters of Bhūtas. (Matsyapurāṇa 181, 2; Vāmanapurāṇa 4, 17).

In Vāmana Purāṇa, the number of Bhūtas is given as 11 crores. Śkanda, Sākha, Bhairava are the chief among them. Under them are innumerable Bhūtas. Ashes and Khatvāṁga, etc. are their weapons. The emblem on the banner is a cow or bird. That is how the Gaṇanāyakas have got the titles lile "Mayūradhvaja", "Mayūravāhana". (Vāmana Purāṇa 67, 1-23).

In the war between Śiva and Andhakāsura, the Bhūtas fought on the side of Śiva. It was Vināyaka, the master of the Bhūta hordes who first came into conflict with the Asura. In that battle Andhaka defeated Vināyaka. After that, Nandi, another leader of the Bhūtas, attacked Andhaka jointly with Vināyaka and defeated him. At last, Andhaka approached Śiva himself for protection, and Śiva received him and appointed him as commander of one of his hordes of Bhūtas. It is this Andhakāsura who later became famous under the name of Bhṛṅgi.

In this way, the Bhūtas had fought many battles with the Asuras, joining the party of the Devas. But at the time of Daksa's Yajña, they joined the party of the Asuras and opposed the Devas.

Although the Bhūtas won all the battles they fought both on the side of the Devas and on the side of the Asuras, in the end they had to leave North India and to come and settle down in south India. By the time of Vaivasvata manvantara they had already become South Indians.

BILVA. (VILVA)

A devotee of Viṣṇu. There is a story in Skanda Purāṇa about Bilva who lived as a Vaisṇavite first and then was converted to a Śaivite. In the beginning Brahmā created many thing among which Vilva (tree) (Crataeva religiosa) also was created. Under that tree an

anonymous man began to live. Brahmā gave him the name Vilva. Being pleased at the behaviour and devotion of Bilva, Indra asked him to turn the wheel of administration of the earth. Accepting the offer Bilva requested Indra to give him the Vajra (diamond) for the smooth running of the administration of the earth. Indra told him that vajrāyudha (diamond-weapon) would be at his disposal, when he thought about it, if the occasion required it.

Once Kapila a Śaivite reached the palace of Bilva. After a long conversation both became fast friends. One day there was a debate between Bilva and Kapila as to whether penance or Action (doing one's duty) was appreciable. In this discussion Bilva lost the equilibrium of his mind and thinking of the diamond-weapon of Indra cut off the head of Kapila. In Kapila there was the power of penance as well as the power of Śiva. So through Śiva Kapila got immortality. In the meanwhile Bilva went to Viṣṇu and got a boon that every living thing in the earth should fear him. But the boon was futile. This was a turning point for Bilva. The mind of Bilva changed to devotion for Śiva. He concentrated his attention on the worship of Śivaliṅga at the forest of Mahākāla. One day Kapila came by that way and was greeted by Bila with honour and regard, and they again became fast friends.

BHUŚUṆḌA.

A dispassionate and large-hearted crow. The residence of this crow was a Kalpavṛkṣa standing on a beautiful peak surrounded by luxuriant vegtation in the northeastern corner of Mahāmeru. There were in the northeastern corner of Mahāmeru. There were numerous bird-nests on the southern branch of that Kalpavṛksa. In one of them lived this centuries-old bird.

Once when the sage Vasistha went to Devaloka, he happened to hear about this crow. He went to see Bhuśuṇḍa in its nest. The crow recognised Vasiṣṭha at once. They exchanged greetings. The sage opened the conversation as follows:—"Oh, King of birds! When were you born? How did you become a great soul? How old are you? Have you recollections of the past? Who was the prophet who suggested this residence for you?"

On hearing this, Vasiṣṭha asked Bhuśuṇḍa to tell him more about his past life. Bhuśuṇḍa resumed his story, "Long long ago, the whole earth full of big rocks, without trees, forests or mountains. After a great flood the surface of the earth was covered with ashes. In one caturyuga (a period equal to the length of the four Yugas, Kṛta, Tretā, Dvāpara and Kali) the earth was filled with forest trees and in another Caturyuga, mountain ranges appeared. I have seen an age in which Brāhmaṇas were drunkards, Śūdras were virtuous and women of noble families committed adultery. You have now been born in the eightieth "Janma" as the son of Brahmā. You were born once from the sky, at another time from water, then from the mountain and again from fire. I can remember this earth sinking into the ocean five times and Lord Viṣṇu taking the form of a tortoise lifting it up, above the water. I have seen the ocean of milk being churned twelve times. I know that Hiraṇyāksa had taken the earth three times to Pātāla (underworld). The Lord incarnated six times taken place in six Kalyugas. Tripuradahana (burning of the Tripurāsuras) has taken place thirty times. Dakṣa Yāga was broken up twice. Lord Śiva has slain ten Indras. He fought seven times with Śrī Kṛṣṇa for the sake of Bāṇa. I also remember another epic entitled "Rāmāyaṇa", containing one lakh of verses and dealing with metaphysical problems. I have seen the customs of Kaliyuga being followed in Kṛtayuga."

Having heard the whole story, Vasiṣṭha gave his blessing to Bhuśuṇda and left the place.

BRAHMĀ

One of the trimūrtis of the Hindu Pantheon. The trimūrtis are Brahmā, Viṣṇu and Śiva.

God who is the creator of the Universe. It is mentioned in the Purāṇas that Brahmā creates, Viṣṇu preserves and Paramaśiva destroys the universe.

The birth of Brahmā is from the nave of Viṣṇu. It is mentioned Devī Purāṇa, Skandha 1, about the birth of Brahmā as follows :

> In the beginning Mahāviṣṇu lay on a banian leaf in the shape of a baby and began to think, "Who am I? Who created me? What for? What is my work? Where to work?" and so on. At that time an ethereal voice said:— "Sarvaṁ Khalvidamevāhaṁ Nānyadasti Sanātanam". Mahāviṣṇu was amazed at this ethereal voice. He did not know whose oracle it was. Still He lay meditating upon the words. Then Mahādevī, with four hands and weapons such as Śaṇkha (conch), Cakra (well), Gadā (club), Padma (lotus) and maids who are properties and having worn glorious clothes and ornaments, and accompanied by the Śaktis (powers) named Rati, Bhūti, Buddhi, Mati, Kīrti, Kīrti, Dhṛrti, Smṛti, Śraddhā, Medhā, Svadhā, Svāhā, Ksudhā, Nidrā, Dayā, Gatī, Tusṭi, Pusṭi, Ksamā, Lajjā, Jṛṁbhā and Tandrā, appeared before Mahāviṣṇu, who was struck to wonder at? Every time the universe is subjected to creation, preservation and destruction, you are born thus due to the great power of the supreme spirit. It seems that you have forgotten those matters. Know that the supreme power is beyond qualities. We are all with qualities. Your main quality is Sattva. From your nave Brahmā will be born. His attribute is Rajoguṇa (activity, passion or motion). From the middle of the eyebrows of Brahmā, will be born Rudra whose attribute will be Tāmasaguṇa (darkness). Brahmā, with the power of penance, will acquire the ability of creation and by his attribute of Rajoguṇa will create the world in the colour of blood. You will be the preserver of that world. The same world will be destroyed by Rudra at the end of the Kalpa (world age).

Accrodingly from the nave of Visṇu a lotus grew up and in that lotus flower Brahmā took his form. The same Brahmadeva did penance before Mahāviṣṇu and Jagadambā, who were pleased at his penance and gave him all the boons he wanted. After that Brahmā began the work of creation. He created with his mind the Saptarisis, (seven sages) and when the Prajāpatis (the lords of emanation). From them all the movables and the immovables in the universe came into existence. (Devī Bhāgavata. Skandha 7).

In manusmṛti, Chapter 1, the following stanza about the creation of Brahmā occurs.

"Tadaṇḍamabhavad haimam
Sahasrāṁśusamaprabhaṁ /
Tasmin jajñe svayaṁ Brahmā
Sarvalokapitāmahaḥ" //

That egg was as radiant as the Sun, with the colour of gold. Brahmā the great grandfather of everything in the world took birth by himself in it.

From the supreme power, an egg fell on the water which was the first creation. That egg became a germ of golden colour. Creating a life, which had done penance in its former births

in such a way as to enable it to become Brahmā, in the golden germ of the egg, the supreme power entered the life that is to become Brahmā as its inner guide. That Brahmā is known as the Pitāmaha (Grandfather of the manes) or Paternal grandfather of all the worlds".

Vāmanapurāṇa Chapter 43 states as follows about the creation of Brahmā:—

Ages before the beginning, when all the worlds with everything they contained were submerged in the single ocean of the great flood, the germ of living things formed itself into a big egg. Brahmā who had been inside the egg went to a long sleep. The sleep continued for a thousand Yugas (ages) when Brahmā woke up; as Sattva guṇa (purity) was the foremost attribute of him, he saw that the world was void. When the thought of creation occurred in his mind Rajoguṇa (activity or passion) became his foremost attribute. Rajas is the attribute that creates and Sattva, that which preserves. At the time of destruction Tamoguṇa (darkness) becomes the foremost attribute. That Bhagavān (Supreme Spirit) the Purusa (the Male creative Energy) pervades over everything, in all the living worlds. That Eternal Being is Brahmā, Visṇu, Śiva.

Knowing that the world was lying in pure water, the Bhagavān (Supreme Being) cut the egg open. From it the Oṁkāra (the sacred syllable 'Om') emanated. The first sound of it was 'Bhuḥ', the second, sound, 'Bhuvaḥ' and the third sound 'Svaḥ'. So they came to be known as "Bhūbuhvaḥ Svaḥ". Then the glorious radiance of the sun was born from it and Brahmā the grandfather of the worlds originated in the centre of the egg.

It was Brahmā who instigated Vālmīki to compose the Rāmāyaṇa.

A fowler of the forest tribe shot down one of a couple of snipes which were carrying on love-making, on the banks of the River Tamasā. Seeing this Vālmīki cursed the fowler. The curse came out of the mouth of Vālmīki in the form of a verse, "mā nisāda pratisṭhām tvamagamaḥ śāśvatiḥ samāḥ, yat krauñcamithunādekam, avadhīh kāmamohitam," which according to hearsay, is the first piece of poetry in the world. Brahmā who was attracted by the poetry came to the hermitage of Vālmīki and instigated him to compose the story of Rāma in verse. It is stated in Vālmīki Rāmāyaṇa, Bālakāṇḍa, Sarga 2, that the Rāmāyaṇa was composed thus.

It was Brahmā who made Rāvaṇa an ever-powerful hero. Penance was done by Rāvaṇa in the vicinity of the Himālayas and Brahmā appeared before him and granted him the boon that no living creature except man, would kill him. (Vālmīk Rāmāyaṇa, Bāla Kāṇḍa, Sarga 16).

Long ago Śiva plucked off a head of Brahmā. This story occurs in various Purāṇas with slight changes. Two of them are given below :

(1) In olden days, in the period of Satyayuga, Mahāviṣṇu did penance in Śvetadvīpa (the island Śveta) to obtain Eternal Bliss, being deeply engaged in the study of Brahmavidyā. Brahā also went to another replace and began to do penance for the suppression of passions. Both were doing severe penance. So they begain to walk in order to take rest from the penance. On the way they met each other. One asked "who are you?" The other also asked the same question. The talk ended in a contest as to who was the greater of the two. Each claimed himself to be the supreme power of the world. Neither of them was prepared to recognize the claims of the other. In the midst of this contest, a phallus, extra ordinarily bulky and fair

appeared before them and an ethereal voice said from the sky: "You need not quarrel as to who is superior. He who reaches the extremity of this phallus is the superior person. So both of you proceed, one upwards and the other downwards and find out the end." Hearing this Visṇu went downwards to find out the bottom and Brahmā, upwards to the top. Viṣṇu travelled for a long time and finding no end thought the attempt futile and returned to the starting point with disappointment and sat down.

Brahmā travelled upwards for a long time and found no end. On the way he saw the petal of a paṇḍānus flower, coming down from the sky. Brahmā took it and joyfully returned and said haughtily to Viṣṇu : "See, I have taken this flower from the head of the Phallus. I have brought this to convince you. You have been defeated. So can you not admit that I am the superior?" Mahāviṣṇu did not believe the words of Brahmā. So he called the Paṇḍānus flower to him and questioned it. The Paṇḍānus flower took false oath and witnessed in favour of Brahmā, who had asked the flower beforehand to be on his side. Mahāviṣṇu did not believe this either and said, "Let Śiva be witness to this flower". Śiva at these words appeared before them and revealed the deceit played by Brahmā and the flower and then cursed the Paṇḍānus flower that thence forward it should not have a place among the flowers of oblation to Śiva. Then Śiva got angry and plucked off a head of Brahmā. That is the skull Śiva uses for receiving alms. (Devī Bhāgavata, Śkandha 5).

(2) In days of old all the worlds with everything in them were under water in a single ocean. The Sun, the Moon the Stars, air, fire everything was destroyed. A day of utter darkness appeared. Grass, bush all were destroyed. Nothing could be seen and recognized. All existents and non-existents were destoryed. Bhagavān, (Supreme Being) was sleeping continuously for so many thousands of nights. At the end of the night Bhagavān assumed the attribute of Rajas (Activity) and got ready for the work of creation. He, the knower of all Vedas and Vedāṅgas appeared in the shape of a wonderful being with five faces. Another being with three eyes, matted hair, a trident in one hand, and a garland of beads in the other, and with darkness as its attribute took shape. That being was called Purusa (the male creative energy). Then the Mahātmā (the Supreme Spirit) created Ahaṁkāra (Egoism). It affected Brahmā:— "Who are you? Who created you?" Swelled with egoism Brahmā asked in reply:—"Who are you? Who are your parents? Let me hear it." This talk ended in a quarrel. The origin of Bhagavān (the Lord) was from this quarrel. Immediately after his birth the Lord took an unparralleled lute and playing it went up to the sky. Śiva being defeated by Brahmā, bowed his head and coloured. While Parameśvara was standing angrily thus, the fifth face told him, "You, who are having three eyes and whose attribute is darkness! look here! I will tell you all. You, who wear is darkness! look here! I will tell you all. You, wear air as garments, and ride on an ox, are the destroyer of the world." Hearing these words Śiva grew more and more angry, opened his third eye and looked steadily at Brahmā to burn him. Seing the faces shining like the Sun Brahmā said, "When you beat on water, bubbles will appear. But do they have any prowess? Hearing this, Śiva plucked off the head of Brahmā with the tip of his finger nails.

Vinayalaksmī, one of the eight Lakṣmīs, was the treasurykeeper of Brahmā. Once she became careless in discharging her duties. Brahmā got angry and cursed her. "Your go to

Rāvaṇa and keep his tower". She humbly requested for absolution from the curse. Brahmā said, "At the time of the incarnation of Śrī Rāma, a monkey-hero named Hanumān will reach Laṅkā in search of Śrī Rāma's wife, whom Rāvaṇa had kidnapped. You will obstruct him, and he will strike you down. On that day you will be absolved from the curse and you will return here instantly." Accordingly Vijayalaksmī was born in Laṅkā under the name Laṅkālaksmī. When Hanumān jumped to Laṅkā she prevented him, and he struck her down to the ground. (Kampa Rāmāyaṇa, Sundara Kāṇḍa).

Three daughters named Kuṭilā, Rāgiṇī and Pārvatī and a son named Sunābha were born to Himavān by his wife Menā. The three daughters went to the Himālayas for penance, to get Śiva as husband. They were not even six years old then. The Devas saw them. The Ādityas and the Vasus took Kuṭilā who was soing penance, to the world of the gods. All the gods gathered together and asked Brahmā. "Oh Lord, be pleased to tell us if this girl will be able to hear a son who could kill Mahisāsura". Brahmā replied. "This poor girl will not be capable of bearing the radiance of Śiva. So let her go away." Kuṭilā got angry at Brahmā and said "Lord, I will try to become fit to bear the unbearable radiance of Śiva. Harken, I will do penance properly and please Viṣṇu and make Śiva bow his head. I take a vow to that effect." Brahmā became angry and told Kuṭilā, "You, wicked Kuṭilā, you did not succumb to my words. So by my curse you will be turned to water."

Kuṭilā having been cursed by Brahmā became water and began to flood the world of Brahmā. Seeing the flow of water, Brahmā made cause-ways on four sides with the Vedas of Ṛg, Yajus, Sāma and Atharva. Thus being tied up she stays in the world of Brahmā.

The Devas took Rāgiṇī also before Brahmā and put the same question. The reply of Brahmā was the same as before. She also got angry and said to Brahmā. "I will do great penance so as to enable to give birth to one in my family to be the killer of Mahisāsura." Brahmā cursed her also. "You are deliberately disobeying my words which even Devas won't gainsay. So you will become the colours of the twilight." Thus, she became the fast colours of the twilight, and her body was divided among the Pleiades. (Vāmana Purāṇa, Chapter 51).

The first name of Pārvatī, the daughter of Himavān was Kālī. She was given this name (Kālī) because of her dark complexion. After the marriage Śiva and Pārvatī led a household life in the golden house built by Viśvakarmā. Once Śiva called Devī humorously, by the name Kālī. Pārvatī got angry and said to her husband. "A wound by an arrow will be cured. If you cut down a tree by an axe it will sprout again. A wound inflicted by hard words will never be cured . The arrows of words shoot out of the mouth. Those who are hit by them suffer pain day and night. Wise people should not shoot them at others. You have violated that principle. So my lord, I am going to do intensive penance. I will endeavour to create such a condition, that you may not call me by the name Kāli again." Saying thus, Pārvatī bowed before Parameśvara and bidding good-bye she went up into the air and reached the peak of Himālayas and thought of Jayā, Vijayā, Jayantī and Aparājitā. Instantly they arrived to see Kālī. They got permission and stayed with Pārvatī to attend on her.

While Pārvatī was engaged in doing penance, a tiger, with his weapons of tusks and claws came there from the jungles of the Himālayas. Umā (Pārvatī) was standing on one leg. The tiger began to think, "I shall do it when it is needed". Thinking thus ti gazed at the face of

Devī with staring eyes and consequently it lost one eye.

Long ago Brahmā and Viṣṇu went to see Śiva near Himavān. They saw a shining phallus there in front of them. It was of immense size. One of them went downwards and the other upwards to find out the end of it. Both returned without reaching the top or the bottom and by penance they pleased Śiva who appeared before them and asked them what boon they desired. Brahmā asked Śiva to take birth as his son. Śiva did not like this and said that nobody would worship Brahmā because of his extravagant desire (namely, to have Śiva as his son). Viṣṇu requested that he should be made a servant at Śiva's feet. So Viṣṇu incarnated as Śiva's Śakti (power). That Śakti is Pārvatī. So Viṣṇu and Pārvatī are one and the same in a sense. (Kathāsaritsāgara, Kathāpīṭhalambakaṁ, Taraṅga 1).

It is said in Devī Bhagavata, Skandha 8, that the abode of Brahmā is on the top of Mount Mahāmeru. There are nine towns there. Manovatī which is the centre, is the town of Brahmā. Due east of Manovatī stands Amarāvatī, the town of Indra. On the south-east corner there is Rajovatī which is owned by Agni (fire-god). Due south of Brahmapurī there is the town of Saṁyamanī which is the town of Yama (God of death) On the south-west corner there is the town of Nirṛti. It is named Kṛṣṇāñjanā. On the west there is the town called Śraddhāvatī. It is the abode of God Varuṇa. On the north-west corner there is the town called Gandhavatī which is the abode of Bhagavān Vāyu (Wind-God). Due north to Brahmapurī stands the town of Kubera (God of wealth). It is known by the name Mahodaya. On the north-east corner there is the city of Śiva. It is known as Yaśovatī.

Brahmā is the creator of all the living things in the world. Still mention is made in the Purāṇas about countless divine persons who were born from the mind and body of Brahmā, directly and indirectly. They are given below in groups.

(1) Marīci, Aṅgiras, Atri, Pulastya, Pulaha, and Kratu. It is mentioned in the Mahābhārata, Ādi Parva, Chapter 65, Stanza 10, that these six grand hermits were born from the mind of Brahmā.

(2) Dhātā and Vidhātā. It is mentioned in Mahābhārata Ādi Parva, Chapter 66, Stanza 51 that these two were good sons born to Brahmā.

(3) Rudra. Mention is amde in Agni Purāṇa, Chapter 20, that Brahmā had a roaring son who was named Rudra.

(4) Svāyaṁbhuva Manu. It occurs in Bhāgavata Skandha 11, that Manu Svāyaṁbhuva was the son of Brahmā.

(5) Kandarpa (Kāmadeva—Cupid). In Kathāsaritsāgara, Lāvāṇakalaṁbaka, Taraṅga, 6, it is mentioned that Cupid was born from the Egoism of Brahmā.

(6) Madhuka and Golikā. In Uttara Rāmāyaṇa, mentions is made that from the playful habit of Brahma, a gaint named Madhuka and a giantess named Golikā were born.

(7) Bhṛgu. It is mentioned in Mahābhārata, Ādi Parva, Chapter 5, Stanza 8, that the hermit Bhṛgu was the son of Brahmā.

(8) Jāṁbavān. It is seen in Kaṁpa Rāmāyaṇa that Jāṁbavān was born from the seat of Brahmā.

(9) The Sanakas. In Bhāgavata mention is made that the Sanakas (Sanaka, Sanaṇda, Sanātana and Sanatkumāra) were sons of Brahmā.

(10) In Mahābhārata, Anuśāsana Parva there is a passage given as the words of Vasiṣṭha spoken to Bhṛgu, about the birth of many of the sons of Brahmā. "May I tell you a story I have heard long ago about the revelation of Brahmā of himself?

Lord Rudra took the form of Varuṇa and performed a sacrifice. Many hermits, all the Devas, Agni and others, Vasaṭk ra (Exclamation in sacrifice) which took body, and all yajñāṅgas came to the sacrificial hall. All the expedients, all the glories which are thousands in number took shape and came to the sacrifice. Ṛgveda arrayed in garments of heroism came there. All the omens, all the voices, all the emotions, all the etymologies of pronouncing Veda Sūktas, all the svarabhaktikas, Oṁkāra (the syllable Oṁ) the eye of all the Vedic metres and their theories, all restraints and donations, all Vedas, Upanisads, accomplishments, Sāvitrī, the past, the near future and distant future, all these came there. The Lord Śiva held everyone of them. He offered his spirit by his spirit. The sacrifice took many forms and shed radiances. Paramaśiva is heaven, is the sky, is the earth, is the ether and the husband of the Earth, is the lord of all accomplishments, is noble and the lord of radiance. This Lord is lauded by the named Brahmā, Śiva, Rudra, Varuṇa, Agni, and Prabhāvatī. Śiva is the King of all the world. Penances, sacrifices, vows emblazed by fast, all the directions and gods of directions, Indras, celestial maids, mothers of the worlds, all these assumed froms and came to the sacrifice in multitudes. Everybody who witnessed the sacrifice of Parameśvara, who was in the form of Varuṇa, was greatly pleased. Seeing the pleased celestial maids standing in rows passion arose in Brahmā. He had seminal discharge. Āditya (the Sun) took the earth on which the semen fell and threw it into the sacrificial fire, which blazed furiously. Brahmā who became the offerer of oblation had discharge again. He got it in the sacrificial ladle and with recitation of spells offered it in the sacrificial fire as if it was ghee. The powerful semen contained the three attributes of Sattva, Rajas and Tamas. From the attribute of Rajas arose the living world which had activity as its purpose. Radiance is the quality of Sattva which entered the living and nonliving world. It gives light to everything. It also gives the power of discrimination. From the semen offered in the fire, three sons with body and the attributes of demi-gods came out. The male who had originated from the flame called 'Bharjana' became Aṅgiras. The male who originated from the burning coals became Kavi. Over and above these three radiances, other radiances also originated from the sacrificial fire. From the Marīcis (rays) of the fire Marīci the father of Kaśyapa was born. From the Kuśa-grass spread on the floor of the hall of sacrifice, the Bālakhilyas were born. Atri also was born from the Kuśa-Grass. The noble hermits called Vaikhānasas, who have grown powerful by penance and became the seat of all good qualities, were born from the sacrificial ashes. From the stream of fire which are the eyes of the sacrificial fire the handsome Aśvins were born. The rest of the Prajāpatis were born from the ears of the fire. From the pores of the skin of fire were born the hermits, from the sweat the 'chandas' (metre of Vedas) and from might, the mind. For this reason the Vedic scholars and knowers of the Śruti and those who see the superiority of Vedas, say that fire is a combination of all the gods. The trees that feed the fire are called Māsas (months), the sap of the tree is called Paksa (half of the month, *i.e.*, full moon to new moon and new moon to full moon), the pith of the tree is called night and day and the flames are called Muhūrtas (auspicious moments). Rudras were born from the blood of fire and the golden coloured gods, the Maitras,

also were born from the flame of the fire Rudras and the Ādityas of the extreme radiance were born. The planets and stars which stand in their places in the sky are the charcoal of the fire. Brahmā declared that fire was Brahmā the supreme spirit, eternal and the giver of all wishes. The sinless Mahādeva, who is mine, and I am the sacrificer. So the children born as the first fruit of this sacrifice are mine. So Bhṛgu, Aṅgiras and Kavi are my sons, no doubt. Let everybody who moves along the sky know that these three are my sons the fruit of my sacrifice." Agni said, "These are born from my organs. They had been depending on me for their sustenance. So they are my sons." Brahmā the teacher of all the worlds and the grandfather of all living beings said, "They are my sons. I offered my sperm to the fire, and these sons were born therefrom. How can they be claimed by anybodyelse? Here, I am the utterer of the spell and the offerer of the sperm. I am the owner of the sperm. Am I not the owner of the fruit? There is no contest on the point that the birth of Bhṛgu and others is from the oblation of my sperm." They gods who beard these arguments bowed their heads before Brahmā and greeting him said, "Lord Brahmā, It is not only us that are born from you, but the entire world of living and non-living is born from you. So let Agni and Deva in the shape of Varuṇa have their wishes."

In days of old, a ferocious gaintess named Karkkatī lived on the northern side of the Himālayas. Because of the hugeness of her body and the scarcity of food she became famished. She began to do penance for the alleviation of her hunger and thirst. She stood on one leg in the Himālaya Mountain, fixing her eyes on the sun in the day and on the Moon in thousand years. Then Brahmā appeared before her and told her that she could ask for any boon. She said "I wish to become a Sūcī (Needle) as hard as iron, having the form of disease. This is the boon I pray for, Brahmā". Brahmā blessed her and said, "Let it be so, my daughter, you shall be a sūcikā (needle) with the prefix 'V' that is Viśūcikā (Spasmodic cholera) You can eat those who eat stale food, those who are wicked, those who sit in places where they ought not to sit and those who are hard-hearted. Enter into their bodes and affect their hearts, spleens and life-breaths. Thus, carry out the work of destruction? You can affect both the good the the bad. But good people should not be killed. So to save them from death, you can use this mantra (spell).

"Oṁ, hrāṁ, hrīṁ, śrīṁ, śāṁ, visṇuśaktaye, namaḥ; bhagavati viṣṇuśakti ehi, enāṁ hara hara: dehe hana hana? paca paca! matha matha: utsādaya utsādaya : dūre kuru kuru svāhā—visūcike! tvaṁ himavantaṁ gaccha? jīvasaraḥ candramaṇḍalaṁ gatāsi svāhā."

Saying these words Brahmā disappeared. Karkkaṭī made her body smaller and smaller and finally assumed the shape of a needle. After that she began her work by entering the body of those who had lost their energy because of illness, in the form of a needle of gout and caused Cholera, and the body of those who were lean and worn and weary in the form of internal cholera. Thus assuming two bodies and killing countless people she travelled for a long time in the earth and the sky, until she herself felt aversion to her work. When she remembered her original form she loathed the needle form. Karkkaṭī again went to the vicinity of the Himālayas and began to do penance, which lasted for another thousand years. Thus she became pure and by the power of thinking, she acquired spiritual knowledge. Then she wanted to be saved from the mirage of birth and death, to attain which, she did penance for yet another thousand years at the end of which, the highly pleased Brahmā appeared before

her and said, "daughter Karkkaṭī, all the darkness is erased from your heart and you have attained to your wish. Receive your original body and walk about in the worlds eating the ignorant, bad beginners, the imprudent, those who sit in bad places and dwell in bad places."

She became a giantess again, but as she had attained purity of soul, she engaged herself in deep meditation which was free from doubt. The meditation lasted for a long time. Finally her mind waved. Then she remembered about worldly things and felt hunger. She remembered, "Brahmā has ordained the wicked as my food. So I shall seek them." Thinking thus, she went to a jungle in the vicinity of the Himālayas. That was the dwelling place of foresters. In that dark night king and the minister of the foresters approached the place where Karkkaṭī sat. Karkkaṭī seeing them thought, "let me know first if they are good or bad." So she decided to ask them some questions.

She asked them in a voice like thunder. "Who are you? Are you enlightened sages or ignorant fools? say quickly." The king of the foresters hearing this replied in a cynical way. "You insignificant ghost? What is your form? Where do you sit? Let us see your powerless body. Who is there to fear at your sound which is like the humming of a she-beetle?"

Hearing this reply Karkkaṭī showed her tusks and laughed loud to spread light, and to terrify them. They heard the loud roaring sound of her laugh and saw her huge form in the light. But those mighty heroes were not a all shaken by the sound they heard or the sight they witnessed. The Minister looked at her and said, "Hei, Giantess? These delusions of yours will have no effect on us. Even if a number of mosquitoes like you come before us, they will be only dry leaves before wind. You are acting like merely for food. So what is your need? Tell us we will satisfy you".

Hearing the words of the minister Karkkaṭī knew that her might was useless before such valiant men. She thought them to be sages. So she said "Hey mighty heroes. Who are you? Tell me the truth". The minister said: "This the king of foresters and I am his minister. We came for a night-walk to find out punish wicked people like you".

The giantess appreciated them and said: "I am about to put some questions to you. If you give me suitable answers you will be saved." The king agreed. The questions put by her are given below in the order they were asked—

(1) Inside what atom which is unit and multiple at the same time, do the lakhs of universes originate and vanish as bubbles in a sea?
(2) What does shine as ether and non-ether?
(3) What is it that is something and nothing?
(4) What is it that is going and not going at the same time?
(5) What is it that has taken form from voidness?
(6) What is it that is moving and at the same time stationary as a rock?
(7) Who draws pictures in clear sky?
(8) In what seed do the worlds exist as a big tree in its seed?
(9) From what substance can the living and non-living things in the worlds, not be separated as the foam and waves cannot be separated from the ocean?
(10) What substance is dualism not separate from (others) as fludity from water?

The reply given by the minister to each question is given below in the order of the

questions.

(1) Hey, Giantess : All the questions you have put before us encased in figurative words discernible only to the Vedic sages, are concerned with the Supreme Being. The atom is the Supreme Spirit which is beyond all knowledge of the mind and the senses. As it is without argans of action it is as unmanifested as the sky. And inside that supreme atom which could be felt only by the mind, crores and crores of bubbles of universes originate and vanish due to frailty.

(2) The impersonal Supreme Being, having no substance, pervades everything. This Supreme Being, Brahman, is pure knowledge (Jñānasvarūpta). It is the sky and the non-sky.

(3) As it is indescribable the Impersonal Supreme Spirit is nothing, but as it is a reality it is something.

(4) As it pervades everything accessible, the Impersonal Supreme Spirit has the quality of motion. But as it has no emotions and as there exists no space beyond, it is motionless.

(5) As it is inaccessible to others the Supreme Spirit is having no existence, but as it is the essence of everything that is good, it has existence.

(6) The Supreme Spirit is the radiance of motion or activity and as there is nothing else to be found out, that is, as it doesn't know anything else it is as rigid as a rock.

(7) In the clear sky the Supreme Spirit draws the pictures of the universe.

(8) Exists in the Supreme Atom.

(9) As the entire visible world cannot be separated from the Supreme Spirit nothing is other than the Impersonal Supreme Spirit.

(10) The differentiations of the various worlds are mere appearances of the Supreme Spirit and so dualism is of the same figure.

The King drew Karkkaṭī nearer to the Impersonal Supreme Spirit. He advised her not to commit slaughter. She accepted the advice. The king asked her to come to his palace assuming the form of a beautiful woman. She asked, what could he offer to a giantess as food. The king said : "You good woman, we shall find out a way for that. You change yourself to a beautiful woman wearing golden ornaments and stay in my palace for a while. I shall arrange to gather sinners, robbers and such other wicked people who are to be given capital punishment, in thousands from various places, and shall give them to you. You can take your original form and take them all to the peaks of the Himalaya and feed on them.

Gluttonous people like to eat in solitude. After having eaten sumptuously, take some sleep, and a little rest in meditation. When you wake up you come again and take away people destined to be killed. The slaughter done for the sake of righteousness is not a sin. It is said to be equal to mercy. When your desire for meditation is over you must come to me. If an attachment of love is formed even with bad persons it is difficult to break the love."

Karkkaṭī obeyed the King. They all reached the palace. Whithin six days three thousand wicked persons, who were sentenced to death, were brought before the king, from his own country and the various dependent countries, and were given to Karkkaṭī. In the night she took her original form, gathered all the wicked people, who deserved killing and bidding good bye to the king, went to the peaks of the Himālayas. (Jñānavāsiṣṭha).

At the end of the day of Brahmā there was the great flood, and destroying all the heavens, Brahmā went to sleep. He woke up next morning and after the usual morning ablutions, prepared for creation. He looked around at the sky, and saw some heavens still engaged in usual activities. He was amazed at this unusual occurrence. Ten Brahmās and the countless Devas (gods) under them were doing their routine work. Brahmā stared at the worlds for a long time thinking "How is it". Then he by his divine power caused one of the suns, working in a heaven, to come to him, and asked him. "Who are you, shining one? How have these worlds come into existence?"

The Sun said with humility. "Your sons Marīcī and others erected a beautiful shed called Suvarṇataṭam, in a corner of Jambudvīpa in the valley below Kailāsa. A Brāhmaṇa named Hindu arose from that hall. The Brahmāṇa who was a Vedic scholar, righteous and peaceful, led the life of a house-holder with his wife for a long time. But they were childless. So they went to Kailāsa and did penance to get children. They entered a natural arbour which was quite silent and began severe penance. Śiva appeared and said that they would get children.

In course of time, ten sons were born to them. After a long time, when the sons had reached manhood the old parents died. The sons felt very sorry. They regarded life as short and full of woe and misery. So they went for penance, as they had no relatives left to care for them. They abstained from all the pleasures of the world and reached Kailāsa. They began to mediatate upon the shortness of life. "What is there which is noble in this world? Is there anything except woe and misery? How simple is the desire of man for greatness? One thinks himself prosperous if he becomes a householder. The head of the village is more prosperous than a householder. The king of a dependent state is more powerful than the head of a village. An independent king is far more prosperous than a dependent king. When we think of the state of an emperor how simple is an independent king! When compared with Indra, the lord of the three worlds what is an emperor after all? But there is nothing glorious in the state of Indra also as it ends in a Brahmamuhūrtta (a period in the life of Brahmā). So what is there substantial and eternal? "Brahmā alone is eternal and indestructible." said the eldest brother. "Concentrate your mind say to your self, 'I am the Supreme Being Brahmā seated on a lotus', and meditate upon it and pray for it and knowledge of Brahmā will be conferred upon you." they understood this and thus the ten brothers became Brahmās. There are ten heavens of them. They are ten worlds in the sky of mind. I am the sun who creates day and night in one of them," saying thus, the Sun went away. Brahmā commenced his activity. (Jñānavāsiṣṭha).

Forty-three corores twenty lacs of human years is one four-yuga period called 'Deva-caturyuga" (a period of four Yugas of the Devas or gods). One thousand Deva Caturyugas will make one Mahāyuga (great yuga) A Mahāyuga is a day time of Brahmā. During the period of one Mahāyuga, that is, during one day of Brahmā, fourteen Manus, one after another, help Brahmā in doing the work of creation. This is the time of the seventh Manu is the present day time (Kalpa) of the present Brahmā. The period of six Manus are over in the present day time of the present Brahmā. Vaivasvata is the present Manu. Brahmā wakes up in the morning—the beginning of a Kalpa. Those which underwent destruction in the night, are created again in the morning. As Brahmā wakes up daily in the morning, what are the things created before, which do not undergo destruction? At that time there will remain without destruction, six or

twenty-four tattvas (principles) which are natural crations. These twenty-four principles are not the creation of Brahmā in the lotus flower, created them. Brahmā who was originated in the lotus which grew from the nave of Nārāyaṇa performs the work of creation guided by these twenty-four principles. The work of creation performed by Brahmā is called Pratisarga (substitute creation). Everything Brahmā created in the day time will be destroyed in the evening. After a day time is over there is the night time and sleep for Brahmā. The life of Brahmā is hundred years, that is thirty-six thousand Brahmā days and Brahmā nights. At the expiry of this period the life of Brahmā will come to an end, and will dissolve in NārāYaṇa. Thus, crores and crores of Brahmās have appeared and passed away and in future also crores will appear and pass away. (Bhāgavata).

The creations performed by Brahmā are of two kinds. The first is Sarga or creation and the second is Pratisarga or substitute creation. In the first Kalpa when a Brahmā is born from the lotus, certain creations are made and the things thus orginated do not undergo destruction in the evening or at the end of the Kalpa. They are the sarga or creation. On that day and every day of the life of Brahmā they help Brahmā in the work of creation. In a sense they could be called Prajāpatis (the lords of emanation). But as most of them have not left sons, and for other reasons also, they are not wellknown by that name. Only the persons mentioned here have as long a life as that of Brahmā. The Sanakas, Karddama, Marīci, Atri, Aṅgiras, Pulastya, Pula, Kratu, Bhṛgu, Vasiṣṭha, Daksa, Nārada, Dharma, Adharma, Nirṛti, Saraswatī, Kāma, Atharva, the Manes, Agni, Sthāṇu, and Svāyaṁbhuva : these do not end at the end of a Brahmā's day (or Kalpa) and will be dissolved only when Brahmā is dissolved. A Brahmā creates in his first morning not only persons from Sanaka to Svāyaṁbhuva, but also creations which have a history only up to the end of that day, such as the lokas (worlds) of Bhūloka, Bhuvarloka and Svarloka, and minerals, plants, animals, humanity etc. Sarga or creation is called Prākṛta Sṛṣṭi (natural creation). Pratisarga or substitute creation is called Aprākṛta Sṛṣṭi or unnatural creation. At the end of the Kalpa, Saṁvarttakāgni (Fire which destroys the universe) and Saṁvarttaka varsā (Rain which destroys the universe) will occur and all the unnatural creations will be destroyed. In all the morning, following the first morning of a Brahmā substitute creation takes places, and they are destroyed at the end of each Kalps by Saṁvarttakāgni and Saṁvarttakavarsā. (Bhāgavata).

(1) Brahmā was once born under the name Candra from the womb of Anasāyā the wife of hermit Atri. (See Anasūyā).

(2) From the passion of lust of Brahmā, a daughter named Saraswatī was born and Brahmā married her. (See Saraswatī).

(3) It is seen in Bhāgavata, Skandha 11, the caste system came out from the mouth of Brahmā.

(4) It was Brahmā who gave the name Indrajit (he who overcame Indra to Meghanāda the son of Rāvaṇa because he had defeated Indra. (Uttara Rāmāyaṇa).

(5) When the life time of Śrī Rāma was about to come to an end, Brahmā sent Kāla (time—the God of death) in disguise to the presence of Śrī Rāma. (See Rāma).

(6) In the burning of Tripura, Brahmā was the charioteer of Śiva. (See Tripuraṁ).

(7) Once Brahmā performed sacrifice on the head of Gayāsura (a giant). (See Gayatīrtha).

(8) Once Brahmā went to the hermitage of Vyāsa, and advised him to compose Bhārata and to propagate it in the world. (M.B. Ādi Parva, Chapter 55).

(9) It was Brahmā who gave the name poetry to the work of Vyāsa and employed Gaṇapati as the scribe of Vyāsa. (M.B. Parva, Chapter 1, Stanza 61).

(10) At the sacrifice of Varuna. Brahmā begot Bhṛgu the hermit from the sacrificial fire. (M.B. Chapter 5, Stanza 8).

(11) Daksa was born from the right thumb of Brahmā and from his left left thumb was born the wife of Daksa. (M. B. Ādi parva, Chapter 66, Stanza 10).

(12) Dharmadeva incarnated from the right breast of Brahmā. (M.B. Ādi parva, Chapter 6, Stanza 3).

(13) The hermit Bhṛgu broke open the heart of Brahmā and incarnated from there. (M.B. Ādi Parva, Chapter 66, stanza 41).

(14) Śukra turns all the worlds round at the instruction of Brahmā. (M.B. Ādi Parva, Chapter 66 Stanza 42).

(15) Brahmā gave boons to two Asuras (demons) Sunda and Upasunda. (M.B. Ādi Parva, Chapter 208, Stanza 17).

(16) Viśvakarmā created Tilottamā according to the instruction of Brahmā. Brahmā gave her a boon. (M.B. Ādi Parva, Chapter 211, Stanza 23).

(17) When Agni suffered from indigestion, Brahmā instructed that the forest Khāṇḍava should be burnt to cure him. (See Agni).

(18) Brahmā made the bow called Gāṇḍīva. (M.B. Ādi Parva, Chapter 224, Stanza 19).

(19) At the end of thousand Yugas Brhamā performs a grand sacrifice near the holy place Bindusaras on the top of the mountain Hiraṇyaśṛṅga. (M.B. Sabhā Parva, Chapter 3, Stanza 15).

(20) Brahmā has a divine council. A complete description is given of this council in Mahābhārata, Sabhā Parva, Chapter 11.

(21) Brahmā cursed Hiraṇyakaśipu and gave him a boon that he would not be killed by any sort of weapons. (M.B. Sabhā parva, Chapter 38, Dākṣiṇātya Pāṭha).

(22) Brahmā wears a divine conch for the sake of Indra. (M.B. Sabhā, Chapter 53, Stanza 14).

(23) Brahmā had erected a Yūpa (a post to which sacrificial animals are tied) near Brahmasaras in Dharmāraṇya. (M.B. Vana Parva, Chapter 34, Stanza 86).

(24) Once Brahmā performed a sacrifice in Prayāga (Allahabad). (M.B. Vana Parva, Chapter 87, Stanza 17).

(25) Brahmā sang hymn once for the holy place of Puskara tīrtha (M.B. Vanaparva, Chapter 82, Stanza 18).

(26) It was according to the instruction of Brahmā that the Devas went to Dadhīca and requested for his bone. (M.B. Vana Parva, Chapter 100, Stanza 8).

(27) Brahmā once performed a sacrifice called 'Iṣṭikṛta' at Kuruksetra. This sacrifice took one thousand years for its completion. (M.B. Vana Parva, Chapter 120, stanza 1).

(28) The Devas (gods) got angry because Brahmā lifted the earth taking the shape of a hog. But Brahmā pacified them. (M.B. Vana Parva, Chapter 142, stanza 45).

(29) Once Brahmā created a city, called Hiraṇyapura, for the Asuras (demons) named the Kālakeyas and told them that it would be destroyed by human hands. (M.B. Vana Parva, Chapter 173, Stanza 11).
(30) Brahmā was born from the lotus in the nave of Viṣṇu. (M.B. Vana parva, Chapter 203, Stanza 10).
(31) Brahmā granted a boon to a King named Dhundhu. (See Dhundhu).
(32) Brahmā was the father of Pulastya and the grandfather of Rāvaṇa. (M.B. Vana, Chapter 274, Stanza 11).
(33) Once Brahmā instructed the Devas to take birth as monkeys. (M.B. Vana parva, Chapter 376, Stanza 6).
(34) Once Brahmā got angry thinking how to destroy the living creatures which were increasing prolifically. (M.B. Droṇa Parva, Chapter 52, Stanza 46).
(35) Death came into being from the body of Brahmā. (M.B. Droṇa Parva, Chapter 53, Stanza 17).
(36) Death was given the boon of destruction of the living beings. (M.B. Droṇa Parva, Chapter 53, stanza 21).
(37) Once Brahmā took the Devas (gods) to the presence of Śiva because they had fled away fearing Vṛttrāsura. (M.B. Droṇa Parva Chapter 94, Stanza 53).
(38) Brahmā prophesied that Arjuna would come out victorious in the fight between Karṇa and Arjuna. (M.B. Karṇa Parva, Chapter 87, Stanza 69).
(39) Brahmā presented the hide of a deer to Subrahmaṇya, who was going to the battle field. (M.B. Śalya Parva, Chapter 46, stanza 52).
(40) Brahmā granted a boon to Cārvāka. (See Cārvāka).
(41) Brahmā gave Rudra a sword, (M.B. Śānti Parva, Chapter 166, Stanza 45).
(42) Brahmā pacified Śiva who got angry, at the sacrifice of Dakṣa. (M.B. Śānti parva, Chapter 283, Stanza 45).
(43) Once Brahmā took the form of a swan and exhorted the Sādhyagaṇas. (M.B. Śānti parva, Chapter 229).
(44) Once there arose a fight between Mahāviṣṇu and Śiva and Brahmā pacified both of them. (M.B. Śānti Parva, Chapter 342, Stanza 124).
(45) Once Brahmā went to the mount Vaijayanta and talked to Śiva about the glory of Mahāviṣṇu. (M.B. Śānti Parva, Chapter 350 Dākṣiṇātya Pāṭha).
(46) Once Brahmā talked about the nobility of Brahmāṇas. (M.B. Anuśāsana Parva, Chapter 35, Dākṣiṇātya Pāṭha).
(47) Brahmā gave the Devas (gods) the earth as a gift for performing sacrifice. (M.B. Anuśāsana Parva, Chapter 66).
(48) Once Brahmā made a speech to Indra about the importance of giving cow as gift. (M.B. Anuśāsna Parva, Chapter 74, Stanza 2).
(49) Brahmā granted a boon to Surabhi. (M.B. Anuśāsana Parva, Chapter 83, Stanza 36).
(50) Brahmā originated the Parjāpatis by offering his sperm into the sacrificial fire at the sacrifice of Varuṇa. (M.B. Anuśāsana Parva, Chapter 85, Stanza 99).
(51) Once Brahmā gave the Devas (gods), Ṛsis (hermits) and the Nāgas (serpents) the

ekāksaramantra (the one-syllbale-spell) 'OM'. (M.B. Aśvamedha Parva, Chapter 26, Stanza 8).

(52) In almost all the Purāṇas Brahmā is called 'Caturmuka' (having four faces) and to substantiate this the following story is given in the Matsyapurāṇa. Brahmā created Śatarūpā with half the portion of his body, and accepted that bright and beautiful woman as his wife. He could not bear his beautiful wife to be away from his sight even for a moment. So much had he become attached to her.

One day Śatarūpā was walking round Brahmā. The daughters born from his mind also were seated close by. So he could not turn round and round and look at his wife as she was moving. To solve this problem, in place of one face, there arose four faces. Once Śatarūpā was walking in ther air. To see her at that time there arose a fifth head on the top of his matted hair. It is this face that was plucked off by Śiva.

(53) Various stories occur in the purāṇas regarding how Śiva plucked off the fith head of Brahmā. They are given below :

(1) Once Brahmā praised Śiva and pleased him and asked him to become his son. Śiva did not like it. He got angry and cursed, "I shall become your son. But I will pluck off your fifth head."

(2) In the beginning Brahmā created the incarnation of Śiva called Nīlalohita also, alongwith the creation of words and everything in it. In later creations Brahmā did not think of Nīlalohita. Seeing Brahmā carrying on the work of creation forgetting him, Nīlalahita got angry and cursed Brahmā, "Your fifth head will shortly be destroyed."

(3) After Brahmā became five-faced the brightness of the Devas began to decrease day by day. Seeing this the conceited Brahmā said to Śiva : "I am the first who got existence in this world. So by all means I am the eldest." Hearing this Śiva got angry and plucked off the fifth head of Brahmā and threw it away. (Matsyapurāṇa, 183, 84-86).

When the fifth head was gone, the rest of the heads were benumbed. The sweat which flowed from them was thrown into the earth by Brahmā. Out of it came out a horrible monster, which began to chase Śiva, who caught hold of it and gave it to Viṣṇu. (Skanda, 5, 13, 4).

(4) In the Śiva-Rudra collections a story occurs about the quarrel between Śiva and Brahmā.

Once Brahmā fell in love with Satī the wife of Śiva; coming to know of this Śiva tried to kill Brahmā. Mahāviṣṇu tried to pacify Śiva, but it was of no avail. Śiva took away the fifth head of Brahmā and made him ugly, and consequently Brahmā became invincible in the world.

(5) Once Śiva showed his daughter Sandhyā to Brahmā who grew lustful instantly; Śiva insulted Brahmā by showing this ill-owned passion of his to his sons (Brahmā's sons). As a revenge Brahmā created Satī and insulted Śiva through Daksa. (Skanda, 2, 2, 26). kośa, the following names are given to Brahmā.

BRAHMAPUR

The abode of Brahmā. Brahmapurī is on the summit of Mahāmeru, with an area of fourteen thousand yojanas (leagues). Around this city, at the four sides, (East etc.) and at the four corners (Sourth-East etc.) there are eight towns, very big and beautiful, kept by eight protectors such as Indra and others. The river Gaṅgā which springs from the feet of Mahāviṣṇu wets the whole of Candramaṇḍala (Lunar region), falls down on the Brahmapurī, and dividing itself into four rivers called Sītā, Alakanandā, Caksus and Bhadrā flows in four directions. The river Sītā flows through the top of the mountains and passing through the mountain in the east called Bhadrasva, falls in the Eastern Ocean. The river Alakananadā flows to the south and reaches Bhārata. Then it divides into seven rivers which unite in the ocean. The river Cakṣus passes through the mountains in the west and enters the country called Ketumālavarṣa and then flows into the ocean. The river Bhadrā passes through all the mountains in the north and flows through the north country of the Kurūsa and falls in the North Ocean. The mountain of Mālyavān in the west and the mountain of Gandhamādana in the east are as long as the mountain of Nīlagiri in the north and the mountain of Nisadha in the south. Mount Meru shaped like and earring stands in the middle of these four mountains. (Visṇu Purāṇa, Aṁśa 2, Chapter 21).

BṚHASPATI

The Teacher of the Devas (Gods)

The father of Bṛhaspati was Aṅgiras, the son of Brahmā. Brahmā grew amorous, at the the sight of some celestia, maids who were present at a sacrifice performed by Rudra; and he had seminal flow. Brahmā put the semen in fire. From that fire the Devas such as Marīcī, Bhṛgu, Aṅgiras and others were born. The name Aṅgiras was given because he was born out of aṅgāra (live-coal). Eight sons were born to Aṅgiras by his wife Vasudā. They were Utathya, Bṛhaspati, Vayasya, Śānti, Ghora, Virūpa, Saṁvarta and Sudhanvā. All of them were sages who had attained oneness with the supreme Spirit by knowledge, and who had been free from worldly pain. Of them Bṛhaspati Utathya and Saṁvarta became famous through all the worlds. In some Purāṇas Vasudā, the mother of Bṛhaspati, is given the name Śraddhā also.

It is stated that Bṛhaspati had a sister named Āṅgirasī. She was a follower of the Brahmā cult. She became the wife of Prabhāsa the last one of the eight Vasus., Viśvakarmā was her son. (Bhāgavata Skandha 4, Mahābhārata, Ādi Parva, Chapter 66).

In some Purāṇas Bṛhaspati is described as the son of Agni. Its authority is given below. Aṅgiras, the father of Bṛhaspati was once doing penance in his hermitage. When the fire of penance increased the brightness of the real fire dereased. Agni (fire) stood before Aṅgiras and said "Oh Lord! your brightness surpasses mine. From this day onwards you are the real fire. So you shall be the first fire and I will be the fire of Prajāpati which is the second fire."

Because of this boon of Agni, the Devas (gods), recognized Aṅgiras also as a fire-god. So in some Purāṇas Bṛhaspati is mentioned as the son of Agni (fire-god). (Bhāgavata, Skandha 4).

The story of how Bṛhaspti became the teacher of the Devas, is given in the Bhāsābhārata, Chapter 76 as shown below:

"The Suras and the Asuras (the gods and the demons) became enemies from time immemorial, regarding the possession of wealth and prosperity in the three worlds. To secure victory in the battles the gods made Bṛhaspati their teacher and likewise the Asuras made Śukra their teacher."

The Devas and Asuras began to fight for prosperity and wealth. At the time the Devas selected Bṛhaspati and the *asuras* selected Śukra, as their teacher.

Tārā was the wife of Bṛhaspati. She was very beautiful. Seeing Candra's handsome figure she doted on him. There arose several quarrels over this affair. Finally the Devas intervened and Tārā was given back to Bṛhaspatī. Buddha was born to Candra by Tārā.

The individual called Tāra in the family of the monkeys, was a son of Bṛhaspati. It is mentioned in Vālmīki Rāmāyaṇa, Bāla Kāṇḍa, Sarga 17, Stanza 10 as follows, which proves this fact.

"Bṛhaspati begot the mighty monkey Tāra." In the Ṛgveda, maṇḍala 1, Anuvāka 19, Sūkta 126, it is mentioned that Bṛhaspati had a daughter named Romaśā. When her husband teased her Romaśā said to her husband : "You please come and feel your hand on my body. Don't think that my organs are small. Though I am hairy like the goats of Gāndhāra, I have got all the organs fully grown." This is the statement in the Ṛgveda. In the Uttara Rāmāyaṇa, it is stated that Bṛhaspati had a Brahmaṇa son named Kuśadhavaja, and that a daughter named Devaavatī was born to Kuśadhvaja. Devavatī was born from his mouth while Kuśadhavaja was engaged in devotional recitation of the Vedas. Sītā was the rebirth of this Devavatī. It is stated in the Mahābhārata, Ādi Parva, Chapter 67, Stanza 69, that Droṇa, the son of Bharasdvāja, was born from a portion of Bṛhaspati. Kaca was another son of Bṛhaspati. For full particulars of the story how Devayānī (daughter of Śukra) handered after Kaca, see 'Kaca'. Mention is made in Mahābhārata, Vana Parva, Chapter 219, Stanza 1, that Bṛhaspati had a wife called Cāndramasī and that she gave birth to six Agnis. In Kampa Rāmāyaṇa, Yuddhakāṇḍa mention is made that Bṛhaspati had a daughter named Sulekhā. Six sons and a daughter were born to Cāndramasī. The six sons were six Agnis (fires) : In sacrifices the burnt offerings and the ghee were the portions meant for the great and mighty fire Śamyu, the son of Bṛhaspati. It is to satisfy this great fire which blazes with numberless pointed tongues, that in sacrifices such as Cāturmāsya, Aśvamedha etc. animals are slaughtered. The daughter of Dharma was the wife of Śaṁyu. The name of the wonderful being (Śamyu's wife) is Satyā. A son named Dīpti and three daughters were born to Śamyu. The son of Dīpti is Bharadvāja who is the recipient of first portion of Ghee oblated in sacrifice. On all full-moon days offerings of sacrifices are meant for Bharata. Bharata had a son named Bhārata and a daughter named Bhāratī. Bharata the Agni is said to be the son of the Agni who is Prajāpati Bharata. Thus, Bharata got the famous name 'the great'. Bharata married Vīrā and a son was born to them called Vīra. This Vīra like Soma is the recipient of sacrificial ghee, according to the belief of the Brahmanas. As this Vīra is the recipient of the second ghee offered in sacrifice, as Soma, he is known by nameds such as Rathaprabhu, Rathadhvāna and Kumbharetas. Vīra married Sarayū and became the father of Siddhi—Siddhi the Agnidevatā—who is remembered in all fire songs. Fire which has no action on prosperity, fame and vigour has he name Niścyavana. Niścyavana praises the earth. Satya is the son of Niścyavana. Satya which blazes by flame determines time. Satya is known by another name

Niskṛti. The Agni Svana spreads diseases. The Agnis called Vipulaprabha, Yatātmā and Brahmacāri are invoked in simple domestic sacrifices by Brahmaṇas. the awful fire Baḍavāgni is supported by life. The sixth son of Bṛhaspati and Tārā is called Śvetakṛt. The oblation offered to this Agni is known as Udadvāra. Svāhā was the daughter of Cāndramasī. Svāhā had three sons. They are three Agnis called Kāmāgni, Amogha, and Ukthya. (Bhāgavata, Skandah 4).

A story stating how Bṛhaspati begot a son by the wife of Utathya is given in Skandha. 9 of Bhagavata Mamatā, the wife of Utathya, was pregnant. Bṛhaspati had coition with her when her husband was away. The mother and the child in the womb who opposed the act of Bṛhaspati were cursed. Mamatā gave birth to two children. Fearing that her husband might cast her out she left the son of Bṛhaspati in the fores and was about to go, when there was a divine voice from above, "Mūḍhe, Bharadvājamimam bhara dvājaṁ Bṛāhaspate." "Your senseless woman, bring up this one born of the two. Bṛhaspati, bring up this one born of the two." Hearing this ethereal voice Bṛhaspati took the child and gave him the name Bharadvāja and brought him up. After that the child was given to emperor Bharata. The famous archer Droṇa was the son of this Bharadavāja.

The enmity between the *Devas* and *asuras* increased day by day. Śukrācārya the teacher of the *asuras* began to do penance before Śiva in the Himālayas, with a view to get a divine spell or incantation to destroy the *devas.* The duration of the penance was thousand years. Indra came to know of this secret and sent his daughter Jayantī to get the spell from Śukra by deceit. She stayed with Śukra as his disciple and servant. Thousand years passed by. Śiva appeared before Śukra and gave him the spell, capable of destroying the *devas.* When he was about to return Jayantī accepted him as her husband. Because of his familiarity with her of a long standing, he could no refuse her request. Śukra told her that he would become her husband, for a period of ten years and that during that period both of them would be invisible to the world. Thus, the couple began an invisible life.

Bṛhaspati thought of making of best use of this period. He personated himself as Śukrācārya and went to the Asuras, who thinking that their teacher had returned after a long penance gave him a loving and sincere welcome. Bṛhaspati sat on the seat of Śukrācārya and began to exhort the asuras in such a manner that within the period of then years he was able to remove factionalism and hatred from them.

At the expiry of ten years' invisible life Śukra returned having sent Jayantī away. The *asuras* saw two Śukras together and were amazed. They declared that the real Śukra was he who had been teaching them for the last ten years. Being dismayed at the ingratitude of the *asuras* he cursed them that they would shortly be destroyed and the left the place. At this juncture Bṛhaspati also assumed his real form and returned to heaven. Thus, the *asuras* became a people without a leader like sheep without a shepherd. At last they approached their teacher Śukra who became their theacher again, when they begged for his pardon. But he said that his curse could not be recalled. But he gave them absolution by saying that they would regain their lost power during the time of Manu Sāvarṇi. (Devī Bhāgavata, Skandha 4).

Once Rāvaṇa was returning haughty and proud after having defeated the *Devas* and conquered heaven, when Sulekhā the daughter of Bṛhaspati, got terrified and ran away to hide herself from him. Rāvaṇa chased her and when she was caught he tried to ravish her.

Bṛhaspati got angry and cursed him. "You, who have grown rank by the dart of Cupid, will meet with death by the dart of Rāma".

Añjanā the mother of Hanūmān was a servant of Bṛhaspati in her previous birth. Her name then was Puñjikāsthalī. She once went to fetch water. At the time many Vidyādhara young people, both male and female, came there and engaged in amorous acts. Puñjikāsthalī witnessed these love-scenes for a long time and returned home. It is mentioned in Kampa Rāmāyaṇa that Bṛhaspati cursed her to be born in the next birth as a female monkey.

Añjanā gave birth to Hanūmān. When he grew up Hanūmān desired to learn Vedas and Śāstras (scriptures). Hanūmān approached Bṛhaspati to learn from him. But Bṛhaspati was not prepared to teach a monkey who jumped about everywhere. The disappointed Hanūmān went to the Sun, who asked him how it could be done by him as he was engaged in travelling without stop. Hanumān said that he would move in front of the sun always. Thus Hanumān who had been rejected by Bṛhaspati became the desciple of the Sun.

(1) It is mentioned in Devī Bhāgavata, Skandha 1, that Bṛhaspati was the teacher of the hermit Śuka.
(2) In Agni Purāṇa, Chapter 51, it is instructed that Bṛhaspati should be consercrated in temples as wearing a necklace of beads (Elaeo carpus seeds) and a water pot.
(3) Mention is made in the Mahābhārata, Ādi Parva, Chapter 169, Stanza 21 that Bṛhaspati gave Bharadvāja Āgneyāstra (the arrow of fire).
(4) During the period of emperor Pṛthu, when the Earth-goddess was changed into a cow the gods employed Bṛhaspati to milk to cow to obtain the things they needed. (M.B. Droṇa Parva, Chapter 69).
(5) Once Bṛhaspati gave Subrahmaṇya a stick as a present. (M.B. Śalya Parva, Chapter 46).
(6) Once Bṛhaspati advised Indra to use sweet words. (M.B. Śānti Parva, Chapter 84).
(7) Once Bṛhaspati got angry with Mahāviṣṇu at the sacrificial hall of Uparicaravasu. (M.B. Śānti Parva, Chapter 336, Stanza 14).
(8) Bṛhaspati cursed the jaladevatās (goddesses of water). (M.B. Śānti Parva, Chapter 242, Stanza 27).
(9) Bṛhaspati and Candra are said to be Brahmaṇa Kings. (M.B. Aśvamedha Parva, Chapter 9, Stanza 8).
(10) *Conclusion*. Bṛhaspati was a deep thinker and one who had firm convinctions in many matters. He was a man of vast knowledge. Every movement of the gods had its origin in the brains of Bṛhaspati. There is no philosophy which does not contain the exhortations made by Bṛhaspati at various times to the *Devas* (gods) or kings or hermits.

BODHISATTVA

A good-natured husband generally quoted in Sanskrit works. The following is the story given about him in Kathāsaritsāgara, Taraṅga 9.

Once there lived a wealthy Vaiśya, who had a son named Bodhisattva. When the childhood of the boy was at an end his mother died. The Vaiśya married again and got his son also married. Because of the ear-buzzing of his wife, the Vaiśya drove his son out of the house.

Bodhisattva left the house of his father, with his wife. By and by they reached a desert. Not a drop of water was to be had. There was not even the shoot of a grass. It was a sandy place with nothing else in sight. He walked for seven days carrying his wife on his shoulders. His wife grew weary and worn with hunger and thirst. Seeing that she was about to die he gave her his flesh and blood. The wicked woman took and saved herself from death. On the eighth day they reached the jungles of a hilly place full of fruit-trees and with a river with grassy banks, flowing down to the valley.

With fruits and cool water he appeased the hunger and thirst of his wife. Then he got down to the river to take a bath. He saw a man with his limbs cut off, coming afloat. Now and then he was producing pitiable sounds. The kind son of the Vaiśya, without minding his weakness due to fast for the last seven days, swam to the man and brought him to the bank of the river. He did all services possible for him. Then he asked him who had cut off his limbs. He replied that his enemies had done so, with the intention that he might die suffering severe pain for a long time. The Vaiśya's son stood still for a little while. Then he took his bath. With his wife he lived in the forest doing penance. The wounds of the man he saved had been healed.

The Vaiśya's son, one day, went out to the forest to gather fruits and roots for their food. At that time his wife grew lustful and had coition with the man without limbs. Gradually she began to dote on him. She decided to kill her husband who was an impediment on her way. She pretended to be ill. The Vaisya's son began to treat her. One day she took her husband to the edge of a very deep well and said: "See, there is a divine herb at the bottom of this well. I will be cured if I could eat it. This is what a foddess told me in a dream yesternight". Hearing this her husband made a rope, and tied it to a tree. Then he began to go down the well by the rope. She cut the rope and the man fell into the well. There was a passage from the well to the river. The current took him through that passage to the river. He got out of the river, and sat under a tree thinking of the wickedness of women. There was a city close by. At that time the king of the city was dead and there was no heir left. The subjects of the city brought an elephad and said, "whom ever this elephant takes and places on his back shall be our king". They sent the elephant out. The elephant was pleased at the virtuous character of the son of the Vaiśya. So taking him, as if he was God, placed him on its back and walked to the city. The people gathered round him and anointed him as their king. The son of the Vaiśya became king. He never even thought of women who are generally fickle and wicked.

The wicked wife of the Vaiśya's son took the limbless man on her shoulder and wandered about saying, "The enemies of my husband have put him in this plight. Becasue of my conjugal fidelity I carry him thus and earn our daily bread. Please give us alms". In this manner she spent her days in begging. Thus wandering from place she reached the city where the Vaiśya's son was the king. The people, seeing her loyalty to her husband, honoured her and spoke highly of her. Hearing that a very loyal life had reached his city the king sent for her. The king recognized her instantly. But she did not know him. The king reminded her of her deeds of the past one by one and began to tease and scold her. Finally when she understood that the king was her husband she was dumb-founded. The amazed ministers looked at each other. The king revealed everything to them. The ministers disfigured her and drove her away.

BUDDHA

It is wellknown that the authors of the current Purāṇas (which include here the Upapurāṇas and the Epics) were aware of Buddha or the Buddha (on account of his attaining *bodhi,* supreme wisdom)—the founder of a particular system of thought. Almost all the Purāṇas are found to refer to this great thinker. In the following pages an attempt is made to depict the life and activities of Buddha on the basis of the Purāṇas. Only in some important places we have thought it useful to quote from the Tantras and other non-Purāṇic works. Views of Buddhist tradition have also been shown whenever necessary.

A careful study of the statements about Buddha (as quoted here) reveals that *all of them are not referring to one and the same person.* We want to draw the attention of our readers to this remarkable point.

In the absence of the critical eiditions of all the Purāṇas we have thought it better to refrain from holding any discussion on textual criticism or an spuriousness of any of the Purāṇic statements quoted here.

THE WORD BUDDHA

In the Purāṇas the *word buddha* is found to have been used either as an adjective (from the root *budh* to know with the suffix *kta* denoting the sense of an agent: or as a noun referring to a particular person who was regarded as an incarnation of Viṣṇu by the authors of the Purāṇas. A few Purāṇic verses are found to refer to Buddha though they do not contain the word Buddha or its synonyms. As far example Nāradīya 1.2.44 extols Buddha though it does not mention the name even indirectly.

Buddha has been referred to in the Purāṇas by the following three names also: Buddhadeva (Padma-p. 6.31.15), Buddharūpa (Brahma-p. 122.69) and Siddhārtha (Matsya-p. 271.12).

Mention of Buddha in the Purāṇas

Buddha has been mentioned in the Purāṇic passages that either (1) show eulogy or glory of Viṣṇu (especially in these passages either enumerate the ten incarnations of Viṣṇu) or (2) contain accouts of incarnations or forms of Viṣṇu. in a few Purāṇas Buddha is mentioned in the genealogical lists of (future) king (vide Matsay p. 271.12, etc.) or in the descriptions of Kaliyuga.

A few Purāṇic passages (not found in the printed editions) on Buddha are found to have been quoted in the works of Dharmaśāstra, etc. A considerable number of such passages have also been quoted in the present paper.

The Rāmāyaṇa passage यथा हि चोरः स तथा हि बुद्धस् तथागतं नास्तिकमत्र विद्धि (Ayodhyā 109.34) which is taken as referring to Buddha (it is however regarded by many as an interpolation) does not, according to us, really refer to Buddha. The word *buddha* in this passage simply means 'a person possessing the *buddhi* (opinion, conviction) that has been described in the preceding verse (109.33). It may be easily observed that in spite of the use of the words *yathā* and *tathā,* there arises no logical difficulty in taking the word *buddha* in the aforesaid sense.

Points to be Observed in the Aforesaid Purāṇic Passages

Following points are to be observed in connection with the Purāṇic references to Buddha:

(i) Leaving only a few, almost all the Purāṇas refer to Buddha.

(ii) Non-mention is found in the older Purāṇas (like the Mārkaṇḍeya-p) as well as in the later Purāṇas (like the Vāmana-p).

(iii) If Buddha is not mentioned in the of the ten incarnations, then Kṛsṇa, or some other incarnation is mention in order to complete the number.

(iv) Those Purāṇas that do not refer to Buddha sometimes mention the Buddhas though disdainfully; *vide* Kūrma-p. 1.30.13; 2.21.32.

(v) While Buddha is invariably followed by Kalki (or Kalkin) in the lists of the ten incarnations of Viṣṇu, he is preceded by the Balarāma or by Kṛṣṇa or by Vyāsa in different Purāṇas.

(vi) Some Purāṇas do not invariably mention Buddha in all of its passages that enumerate or deal with the incarnations of Viṣṇu. As for example, the Brahma-p. which mentions Buddha in 122.69 (in a eulogy to Viṣṇu) describes the incarnations of Viṣṇu without describing Buddha in ch. 213: The Śānti-p. 348.2 (Kum. ed.) refers to Buddha, but is silent (in a different recention) on Buddha in 339. 103-104 (which mention Haṁsa and Sātvata, i.e., Kṛṣṇa); the Bhāgavata-p. in more than one place mentions Buddha, but is silent on him in 10.2.40; the Bhavisya-P. mentions Buddha in 4.63.23 and 4.190.6-7 but is silent on him in 4.85.10 and 4.76.44.

The Place of Reading Buddha's Name in the List of Incarnations

In the Purāṇic enumerations of the ten incarnations of Viṣṇu, Buddha is mentioned usually in the place; sometimes the word *navama* or *navamaka* has been used in connection with Buddha in these enumerations; *vide* Matsya-p. 47.247, Liṅga-p. 2.48.30-32, Garuḍa-p. 1.86.10-11;2.20.31-32, Śiva-p. 2.4.9.25; Skanda Revā. 151.21. Only in a few places Buddha's name is read in places other than nine.

In the accounts of Viṣṇu's forms or incarnations numbering much more than ten, no fixed place is given to Buddha though he is described in the 21st place in more than one Purāṇic chapter. It is to be noted that the order names of the ten incarnations if generally fixed—it begins with Matsya and ends with Kalki. The order in which the forms or incarnations of Viṣṇu have been described elaborately in the Purāṇas does not seem to be so well-established as the order of the ten incarnations. It appears that the last of the ten incarnations was conceived to serve some purpose.

Buddha Described as a Yogin or a Sannyāsin

In a few Purāṇic passages Buddha has been clearly described as a yogin. He is said to be a *yogācārya* in Śiva-p. II.5.16.11. In Agni-p. 49.8 Buddha has been described as (having) a pacified mind), (its meaning is not clear, thought it undoubtedly suggests some secret yoga practice); in Matsya-p. 54.19 he is described as and in Skanda-Revā 151.21 as in Devī-purāṇa 6.5 he is described as (whose ideas are purely holy), (born of a purified body) and (free from attachment and hatred); in Viṣṇudharma he is described as (*vide* Studies in the Upapurāṇas I, p.144) which is suggestive of Buddha's being a *sannyāsin,* for showing compassion to all creatures is one of the chief characteristics of *sannyāsins.* The Purāṇic assertion that Buddha was clad in clothes of brown-red colour (Śanti-p. 348.2 Kum. ed.; Cr.

ed. App. 1, no. 31) also proves that he was a *sannyāsin*. Buddha is sometimes described as wearing a red cloth (Devī-p. 6.5; Viṣṇudharma, Ch. 66; *vide* 'St. Up.' Ip. 144)— a view which is found in the philosophical works also. The Viṣṇu-p. (3.17-18) speaks of (who may be taken as a form of Buddah (Māyāmoha has been clearly stated as the same as Buddha in Agni-p. 16.2) as wearing red cloth (*raktapata*). Are we to take *rakta* as the same as kāṣāya or to think that one of these two descriptions is older than the other or that there were two different about the colour of Buddha's garment?

The Names of the Parents, Wife and Son of Buddha

In the Purāṇas Buddha's father is usually called—a view which is in consonance with Buddhist tradition. There are also a few Purāṇic statements that declare that the name of his father is Añjana, Ajana, Ajnajna or even Jina. According to Buddhist tradition Añjana is the name of the father of Buddha's mother. The exact form of this second name (as mentioned in the Purāṇas) cannot be determined unless proper critical of the Purāṇas are prepared.

Since Kalki-p. 2.7.44 regards as the mother of the Buddhists we may reasonably infer that Māyādevī is the name of Buddha's mother. Buddha himself declared that the name of his mother was Māyādevī (Mahāpadāna-Suttānta). Buddhist tradition and the lexicons (Amarakośa 1.1.15) are in favour of this view. A mythical form of Māyādevī is found in Kalki-p. 2.7.36-44.

It may be surmised that is also the name of Buddha's mother from the statement (in Kumārika-khaṇḍa 40.255-256). If we take as the same as cannot but be the name of Buddha's mother as there is no country of this name. For a discussion on this statement see *infra*.

'There is no mention of Buddha's wife in the Purāṇas and we find no direct statement regarding the son of Buddha in the Purāṇas. The Viṣṇupurāṇa says that Śuddhodana was succeeded by Rāhula (4.22.3), and from Buddhistic works we find that Rāhula was the son of Buddha. It may be presumed that since Buddha took *sannyāsa* before being enthroned. Rāhula is said to have succeeded his grandfather Śuddhodana.

The Body of Buddha

We have a few statements describing the body and the limbs of Buddha. The expression *devasundara-rūpa* in Matsya-p. 47.247 shows the exquisite beauty of Buddha. He is said to be of white or pale-red complexion and (possessing long ears) in Angi-p. 49.8; (of shaven head) and (having white teeth) in Śanti-p. 348.42-42 (Kum. ed). The epithet in Agni-p. 49.8 shows that Buddha, unlike Mahāvīra, used to put on cloth on his body.

The Language Used by Buddha

It is the Mahābhārata that informs us that Buddha preached his view through the medium of the Māgadhī language (Śānti-p. 348.41; cr. ed. App. 1, no. 31). (Gramatically is wrong; it ought to be corrected to; the corrected reading however render the meters the metre defective).

The aforesaid assertion about the language used by Buddha is historically valid. It is to be noted that (i) Pali was language of Magadha through which Buddha preached and that (ii) Pali, on account of being spoken in Magadha was called Māgadhī. In time of Buddha Pali (the language of Buddha's sayings) and Māgadhī were synonymous. Afterwords the language

of the religious teachings was called Pali and the Prākṛta language current at that time came to be called Māgadhī.

It is wellknown that the Magādhi language was highly praised by Buddhist teachers. In several works on Pali grammar Māgadhī is extolled by the couplet: cp. the statement. Since Buddha used Māgadhaī the Buddhist teachers spoke of it in a highly exaggerated way.

ACTIVITIES OF BUDDHA

The Purāṇas ascribe two kinds of activities to Buddha, namely (1) preaching views in order to delude demons etc. and (2) blaming animal sacrifice as prescribed in the Vedas.

Following points are to be noted in this connection. The beings deluded by Buddha were rarely called men; chiefly they were called *daityas, dānavas* and *asuras*. These words seem to signify 'human beings possessing the characteristics of *daityas* etc.' It would be illogical to assume that *daityas* etc. are to be taken in their Purāṇic sense, *i.e.*, 'the offspring of Diti' etc. The metaphorical use of these words is often found in the Purāṇas.

Some are of opinion that the use of the words like *daitya, dānava,* etc. is in accordance with the Purāṇic character of narrating events of past ages. (Buddha lived long before the authors of the current Purāṇas). These words refer to those persons who, in ancient times, followed anti-Vedic religions and consequently found the teachings of Buddha as valid and useful. A similar use of words is found in the legends concerning the destruction or the loss of the Vedas. The Purāṇas say that the Vedas were destroyed or stolen by the *asuras* namely Hayagrīva. Śankha and others. There is no doubt that in these legends the word *asura* refers to those persons who were against Vedic discipline and who created obstacle to the propagation of Vedic culture. It must be borne in mind that no mythical tale can spring through pure imagination; such tales must have their bases in some form of reality.

It is remarkable to note here that in later period followers of the Vedic religion declrared that it was love of wanton life that had caused the highly learned persons of the 'Hindu' society to embrace Buddhism (*vide* Nyāyakusumāñjali by Udayana Ch. II) of the 10th century.

From the Purāṇic statements it does not appear that Buddha was against the *nivṛtti-mārga* or *jñāna-mārga* of the Vedas. This is quite in consonance with the teachings of Buddha as found in the Piṭakas. Buddha is found to praise highly of those sages who were the followers of the *nivṛtti* or *jñāna-mārga* of the Vedas. (*vide* Brāhmaṇa-dhārmika-sutta in Suttanipāta).

Buddha is said to be the killer of Madhu and also dear to to Madhu in Skanda-Revā 151.2. Nothing is known about this Madhu and the information is not found in any other Purāṇa. Since Buddha is regarded here as the ninth incarnation, the information creates a problem which is difficult to solve. Is the first Madhu the same as Māra?

The Places Associated with Buddha

Following places have been mentioned in the Purāṇas in connection with Buddha.

Kikaṭa—It is said that Buddha will appear in Kikaṭa is not stated to be the birth place of Buddha in Buddhist works we are to take the root *bhū* (in *bhavisyati*) in the sense of 'to reside' or 'to lead the life. Thus, we can take Kīkaṭa as a centre for preaching Buddhism. The plural number in the word Kīkaṭa indicates that it is the name of a *janapada*. In the Purāṇas Kikaṭa

has been mentioned in a very few places. According to Garuḍa-p. 1.28.5 Kīkaṭa is situated in Gayā; according to Br. Dharma-p. 2.26.20-22 the Kīkaṭa country has been called an unholy land, its king Kākakarṇa is said to be the despiser of the Brahmins and the name of one of its towns is Gayā; according to Vāyu-p. 108.73 the holy Gangā, the holy Rājagṛha-vana and the holy river Punaḥpunā are in the Kīkaṭa country. Thus, we can take Kīkaṭa as the ancient name of Magadha, a view supported by the lexicographer Hemacandra (Abhidhānacintāmaṇi).

Magadha— Mentioned in Skanda-Kumārikā 40.255. The significance of Hemasadana is to be determined. For a discussion on this statement see below.

Dharmarājagṛha—It is said that Buddha, son of Śuddhodana, will delude men staying in the Dharmarājagṛha by preaching his views through the medium of the Māgadhī language (Śānti-p. 348.41.42 Kum. ed.). It appears that the Dharmarājaṛaha is the same as Rājagṛha.

That Rājagṛha was intimately connected with the activities of Buddha is a historical fact. It is wellknown that in Rājagha lay the centre of his missionary activities. Buddha is said to have gone out on his first alms-begging in Rājagṛha and to have lived in a cave of a hill in Rājagṛha. In the Dīghanikāya Buddha is said to have described many places of Rājagṛha as 'highly delightful'. It is a pity that schism in the Buddhist order also started at Rājagṛha.

Nepala—In the Nepāla-māhātmya section (1.570-65a) of the Himavat khaṇḍa (which is said to be a part of the Skanda-p. and which seems to be a work of much later age) it is said that Buddha, a form of Viṣṇu, came to a hill in Napal from the Saurāṣtra country and practised penance. The goddess Girijā (called Vajrayoginī) appeared to Buddha and gave a boon to him to the effect that persons residing in Nepal would be virtuous and that in this country the devotees of both Śiva and Buddha would reside. Being asked by Devī Buddha established a *liṅga* at the confluence of the rivers of Vāgmatī and Maṇimatī.

The aforesaid story does not seem to have any Duddhist basis. It appears that since Buddha was born in Nepalese border and since Buddhist Tantra has a close connection with Nepal, the aforesaid story was conceived by the Purāṇic authors.

Time of Buddha

Three kinds of statements are usually found in the Purāṇas about the time of Buddha. Sometimes the expression *pura* (in ancient times) is used, which, being vague, does not require any discussion. A good number of Purāṇas declare that Buddha flourished at the beginning or precisely at the first quarter of the Kaliyuga. This view however is not of much value, if we think that a quarter of Kaliyuga is equal to 108000 years (the Kaliyuga being of 432000 years).

The third view says that Buddha flourished in the 28th Kaliyuga. The Purāṇic reckoning of the subdivisions of a *yuga* is still an enigma and unless the problem is solved it is unless to dwell upon this point.

There is a fourth view found in the Kumārikā-khaṇḍa of the Skanda-p. only. From the verses (as given in the footnote) it appears that Buddha, *i.e.*, Buddha appeared 3600 years after the beginning of the Kaliyuga, taking as indicating after the beginning of the Kali-yuga'. If 3102 B.C. is taken as the beginning of the Kaliyuga, then, according to this view, Buddha appeared after Christ—an absurd view! The Purāṇic verses as given in the footnote are highly perplexing and one is tempted to take this Buddha as a different person from

Siddhārtha Buddha.

Following points are to be noted in this connection: (i) This Buddha lived for 64 years, while Siddhārtha Buddha lived for 80 years; (ii) this Buddha killed some persons, while Siddhārtha was a strict follower of non-violence; (iii) this Buddha is regarded as , while Siddhārtha has never been regarded as such by the Paurāṇikas (dharma being the same as the Vedic religion). In spite of these glaring differences we find some points of essential similarity, namely his connection with the Magadha country (verse 255) and his being a part of Viṣṇu (verse 250).

It is to be further noted that in this passage the indication of time concerning Buddha is ambiguous. The word in verse 255 does not necessarily mean 'after the beginning of the Kali age; it may easily be taken to mean 3600 years after the Śaka king'! The relevant verses are given in the footnote; they may be considered by interested readers with a view of deriving a plausible sense. At present we are unable to give any rational explanation of these verses.

Tithi and Week-day Concerning the Birth of Buddha

No Purāṇa says anything on these two points. It is the Purāṇa-samuccaya (which is relied upon simply because it bears the word purāṇa in its name; quoted in Nirṇayasindhu, p.61) that says that Buddha was born in the 6th day of the bright half in the month of Āśvina (कृष्णोऽष्टम्यां नभसि सितपरे चाश्विने यद् दशम्यां बुद्धः नभसि समभवच् छुक्लषष्ठ्यां क्रमेण). According to Buddhist tradition Siddhārtha Buddha was born in the 15th day of the bright-half (pūrṇimā) of the month of Vaiśākha.

Worship of Buddha

Only a few statements are found about the worship of Buddha. Varāha-p. 48.22 informs us that one desirous of beauty should worship Buddha.

In the procedure of the Śravaṇadvādaśī-vrata Buddha is mentioned: (Saura-p. 15-16; by uttering the name of Buddha the head of the deity to be worshipped is to be touched); similarly Buddha's name is mentioned in the procedure of the Nakṣatrapurauṣa-vrata in Matsya-p.ch. 54. The Varāha-p. has a chapter on the Buddhadvādaśī-vrata (Ch. 47). According to Bhavisya (Uttara 4.140) lamps are to be lighted in the temple of Siddhārtha Buddha. Brāhma and others. In Garuḍa-p. I. 196.11 it is remarked that Buddha is to be invoked for protection from the *pāsaṇḍas*. A similar view is found in the procedure of Nārāyaṇa-varman in Bhāgavata-p. 6.8.19.

The Kṛtyaratnākara (pp. 159-160) quotes a passage from the Brahma-p. about a *vrata* on the śukla-saptamī in the month of Vaiśakha, where it is stated that at the seventh day of Vaiśākha when the moon, associated with the Pusya constellation, shines, the image of Buddha should be bathed and gifts, garments, etc. should be given to śākya-Bhiksus. The worship of the golden image of Buddha is prescribe in the Varāha-purāṇa (quoted in the Kṛtyaratnākara, p. 247).

In connection with the worship of Buddha it is necesary to show here the Purāṇic outlook about the Aśvatha tree, under one of which Siddhārtha is said to have attained *bodhi* or *lokottara jñāna*. (*vide* Mahāpadāna-Suttāntā in Dīghanikāya). Even non-Buddhist scholars are found to opine that the aśvattha-tree came to be called *bodhidruma* on account of Siddhārtha's having acquired *bodhi* under it (Trikāṇḍacintāmaṇi on Amarakośa 2.4.20.21).

The verses quoted in the footnote will show how this tree was looked with reverence by the authors of the Purāṇas.

Purassara of Buddha

Matsya-p. 47.247 informs us that Buddha, whose *purassara* was Dvaipāyana, was born as the ninth incarnation. The word *purassara* means *'purogāmin'* (going in front, a fore-runner; it may also mean a teacher, a *purohita*). It is however extremely difficult to conceive Dvaipāyana (whether it means the sage Veda-vyāsa or it means any person born in an island) as a *purassara* (in any one of its senses) of Buddha. The difficulty, however, is got over if we consider that "the Vāyu-p., whose Ch. 98 corresponds exactly to the latter part of this Chapter (47th) of Matsya, omits the Buddha altogether and reads instead several verses on Kṛṣṇa. It is however to be noted that the idea of 'a fore runner of Śakya Buddha' is found in Buddhist tradition.

Śākya in Connection with Buddha

The Purāṇas sometimes use the word *śākya* in connection with Buddha. In (Brahmāṇḍa-p. 2.31.160; Brahma-p. 230.13) *śākya* is an an adjective to Buddha. Sometimes the word used in the sense of 'a follower of Buddha' as is found in the Brahma-vaivarta passage (quoted in Śrāddha-kāṇḍa by Hemādri, p.3).

According to the Matṣya-p. 271.72 and Viṣṇu-p. 4.22.3 *śākya* is the name of the grandfather of Buddha. This seems to be highly doubtful as we do not find any corroborative statement in Buddhist works. The Br. Vaivarta-p. (quoted in Tantrādhikārinirṇaya, pp.2-3) derives *Śākya* from the root *śāk* (to be able) in the sense of 'capable of subduing the gods' (said to the *Asuras* by Buddha)—a derivation which is highly fanciful. The word has been explained in various ways the authoritativeness of whih does not seem to be out of question. The word Śākyamuni for Buddha is farily old, for it is found in the Rummindei inscription of Aśoka.

Before concluding this article we want to inform our readers that about the Buddhist philosophy and relgion the Purāṇas contain various statements—almost all of which blame, denounce or decry them vehemently. Buddhist doctrines as propounded in the Purāṇas (some-times with the name of the Buddhistic schools have thier own importance and they deserve to be compared with the doctrines found in the Buddhist philosophical works. In a separate paper we shall deal elaborately with the Buddhist religion and philosophy as described in the Purāṇas.

It should be noted in this connection that in the Purāṇas the words Jina, Jinadharma, Buddha-śāstra, Bauddha-dharma and the like do not always bear the same sense . Sometimes Bauddha or Jaina means any anti-Vedic doctrine, whether it was taught by Siddhārtha Buddha or by a person anterior to him. There are other problems too. Since all the Purāṇic statements do not regard Buddha as an incarnation of the Viṣṇu, the question 'when Siddhārtha Buddha came to be regarded as an incarnation' is of prime importance and it deserves to be solved properly. We shall try to solve these questions in the aforesaid paper.

C

CAKRA(M)

Sudarśana Cakra (disc) of Mahāviṣṇu. The Viṣṇu Purāṇa contains the following story about the origin of the Cakra.

Sūryadeva (the Sun God) married saṁjñā, daughter her husband the marital life of saṁjñā became miserable, and so she requested her father to lessen the heat of Sūrya. And, accordingly Viśvakarmā ground Sūrya on a grinding machine and thus diminished his effulgence. But, the grinding could diminish only 1/8 of that effulgence, which glowing red-hot dropped on the earth, and with the Viśvakarmā made the Sudarśana Cakra, the Triśūla, the Puṣpakavimāna and the weapon called Śakti.. Out of those four things the Triśūla came to be possessed by Śiva, the Puspakaviṃāna by Kubera and Śakti by Brahmā. The Sudarśana Cakra which was glowing like anything was deposited in the sea. (Viṣṇu Purāṇa, Part 3, Chapter 2). There is a story in the Mahabhārata as to how the Cakra thrown into the sea came into the possession of Mahāviṣṇu. While Śrī Kṛṣṇa and Arjuna were picnicking on the shores of the Yamunā Agnideva went to them and requested them to give Khāṇdava forest to him for food. As Takṣaka, friend of Indra, was Indra, was living in the forest the latter was causing heavy rains to fall there. Kṛṣṇa and Arjuna realized the fact that Agni would be able to consume the forest only after subjugating Indra. But, how to manage it? Then Agni said that he would supply the weapon to fight Indra with, and accordingly he meditated on Varuṇa, who presented to him (Agni) a chariot and flag with monkey as symbol, a quiver which never become empty of arrows, a bow called Gāṇdiva and the Sudarśana Cakra. Agnideva gave the Cakra to Śrī Kṛṣṇa and the other things to Arjuna. (M.B. Ādi Parva, Chapter 297).

CĀKṢUṢAMANU

The sixth of the fourteen Manus. (see Manvantara).

Uttānapāda and Priyavrata were the sons of Svāyambhuvamanu, and Dhruva was Uttānapāda's son. Dhruva had two sons, Śiṣṭi, had five sons, viz., Ripu, Ripuñjaya, Vipra, Vṛkala and Vṛkatejas. From Bṛhatī, wife of Ripu, was born Cākṣuṣa, the mightly and Cākṣuṣa begot a son called Manu by Puṣkaraṇī, daughter of Vīraṇaprajāpati and one of the offsprings of Varuṇa. This Manu was called Cākṣuṣa Manu. And Cākṣuṣa Manu had ten sons by his wife Nadvalā, daughter of Vairājaprajāpati, called Kuru, Puru, Śatadyamna, Tapasvī, Satyavān,

Śuci, Agniṣṭoma, Atirātra, Sudyumna and Abimanyu. Out of the ten, Puru had the following sons by Āgneyī, *viz.* Aṅga, Sumanas, Khyāti, Kratu, Aṅgiras and Śibi. Aṅga married Sunīthī, and Vena was their son. The famous emperor, Pṛthu was Vena's son.

The following story is told in the Mārkandeya Furāṇa about the former life of Cākṣuṣa before he was born as Cākṣuṣa. In that former life he was Ānanda, son of Anamitra. Once a cat carried Ānanda away laid him on the bed of the child of King Vikrānta, and the same cat deposited by king's child somewhere else. And, Ānanda grew up as the real son of the king. But, one day he told the king the truth about him and left for the forest for tapas. Brahmā appeared before him and blessed that he would, in the next birth, be born as the sixth Manu and thus Cākṣuṣa became the sixth Manu.

During Cākṣuṣamanvantara were born the famous Nara and Nārāyaṇa as the sons of Dharma. It was also during this period that Brahmā was born as Candra, Viṣṇu as Dattātreya and Śiva as Durvāsas from Anasūyā, the purest of women and the wife of Atri. (Devī Bhāgavata, Caturtha Skandha).

CĀṆAKYA (KAUṬILYA)

The famous author of "Arthaśāstra" a treatise on political economy.

Eastern and western scholars have made exhaustive researches on this intellectual giant of ancient India, Cāṇakya. But, nothing definite has yet been established about his time or life. Indians have accepted as a fact the traditional legend that he was a minister of Canadragupta, the founder of the Maurya dynasty. It is also firmly believed that it was this intellect of a Brahmin who made Candragupta a powerful emperor and steered the ship of his state. The phrase 'Cāṇakya's kuṭilanīti' (crooked tactics) has become proverbial. Some scholars hold the opinion that he came to be called 'Kauṭilya' because of his Kuṭilya (crooked) tactics; but evidence to establish this view-point is yet to be adduced.

It is his famous Arthaśāstra, which has made Cāṇakya's name a world famous one. The great German thinker Jolly has described the Arthaśāstra as a unique composition in the Sanskrit language. And, Johann Meyer, the great western scholar has the following to say about the book :

> "Kauṭilya's Arthaśātra is not one single text, it is a collection and collateration of all books in ancient India. To study the greatness of the theories and principles contained in it today requires continuous and constant study at least for twenty years and the unremitting efforts of a scholar with unbounded knowledge are required."

Even his name has not yet been confirmed beyond doubts. Kauṭilya is also called Viṣṇugupta, Cāṇakya, Dramila, and Aṅgula. Modern researches place the date of the Arthaśāstra at near about B.C. 400. In Viśākhadat's Mudrārāksasa (drama) the name Kauṭilya is used.

The Authors of Nītiśāstra maintain that the name of the author of Arthaśāstra was Viṣṇugupta. It may be gathered from the Mudrārākṣasa that he became famous as Cāṇakya as he was the son of Caṇaka, and that he possessed deep erudition in Nītiśāstra, Dharmaśāstra and astrology. There is another legend to the effect that this Brahmin. (Cāṇakya) belonged to Kāñcīpura and that he migrated to Pāṭalīputra, the seat of learning and scholarship. As Kāmandaka, who lived in the fourth century B.C. has eulogised Cāṇakya in his nītiśāstra it

may be surmised that Cāṇakya lived sometime near about that. Candragupta and Cāṇakya are referred to in the Vīṣṇu and the Vāmana Purāṇas. Kauṭilya was keen-eyed and scholar par excellence. "Arthaśāstra" is a great book written by him after thoroughly examining the viewpoints of previous scholars, and then establishing his own views and theories. From the Daśakumāracarita of Daṇḍī (A.D. 700) it may be seen that there are 6000 verses in the Anuṣṭup metre (eight letters in one line) in the Arthaśāstra composed by Viṣṇugupta for the use of Candragupta Maurya. The Arthas āstra has been held in praise by Bāṇabhaṭṭa who lived in the 7th Century, Somadevasūri, who lived in the 10th century and also by Hemachandra, the author of Kāvyānuśāsana, who lived in the 12th century. The book is a discourse on the principles and practices that are necessary to establish a strong government of an ideal empire. Cāṇakya has mentioned in his book with respect the old scholars like Manu, Śukra, Bṛhaspati, Nārāyaṇa, Kātyāyana and Govinda dīkṣita. (For the Purāṇic story about Cāṇakya.

CAṆḌAKA

A forest hunter who attained salvation by the worship of Śivaliṅga. (Phallus of Śiva).

While once hunting in the woods Caṇḍaka saw a Śiva temple in ruins, and the Śivaliṅga lying on the ground uncared for. This sight greatly grieved him, and he told Śiṁhaketu, son of the Pāñcāla Rāja who happened to come that way all about the temple and the *liṅga.* To his query as to whether the *śāstra* permitted a hunter like himself to worship Śiṁhaketu answered there were injunctions in the Śāstras for people like him (Caṇḍakas) to instal Śivaliṅga on rock and the worship it daily, the worshipper wearing ashes from the burning ghāṭ on his body. Accordingly Caṇḍaka installed the *liṅga* on a rock and began worshipping it daily alongwith his wife, Pulindī. But after sometime there was left no ashes in the burning ghāṭ and Caṇḍaka and Pulindī discussed between them the means to get ashes for the next day. Then Pulindī suggested that she should burn herself to ashes and that Caṇḍaka should continue worshipping the Śivaliṅga wearing on his body the ashes. Very unwillingly Caṇḍaka agreed with the sad proposal of his wife, and the next day he worshipped the Śivaliṅga wearing on his body the ashes of Pulindī. And, at the close of the worship he called aloud for Pulindī, and lo! wonder of wonders! she stood there before him more healthy than formerly. Moreover a vimāna descended from the skies and conducted both Caṇḍaka and Pulindī to Śivaloka. (Śiva Purāṇa, Śaṁbaramāhātyma).

CAṆḌAMĀSENA

General. A very prominent and reputed king of Ujjayini. Vāsavadattā, wife of Udayana was his daughter.

His real name was Mahāsena. After ascending the throne he begun doing *tapas* to get a noble wife and a good sword. When he cut his own flesh and made an offering of the same to the sacred fire after a long period of *tapas* the Devī became pleased, and offered him a sword of exceptional excellence and said that as long as he had that sword with him no enemy would defeat him. The Devī also assured him that are long Aṅgāravatī, daughter of the *asura* called Aṅgāraka and the fairest damsel in the three worlds would become his wife. Since he (Mahāsena) did the most austere rites and rituals, the Devī said, he would come to be called

Caṇḍamahāsena. Afterwards the sword given by the Devī by the Devī and the elephant called naḍāgiri proved as successful and effective to him as were Vajrāyudha and his elephant Airāvata to Indra.

CAṆḌAMUṆḌAS

One day, during a hunting expedition a boar escaped unhurt by the king's arrows and after turning turtle his chariot it went into a cave. The king in great anger followed the pig into the cave, and going forward some distance he saw a beautiful animal where-upon he seated himself on the side of a tank. There he saw, amidst a number of women an exceptionally beautiful woman moving about. Casting her charming eyes glistering with love the woman approached the king. During their conversation, when the king told her about himself she began crying. To the query as to the reason for her crying she answered as follows:– "The boar you saw is my father, Aṅgārakāsura. His body is harder than even diamond, and none can inflict any injury on it. The women you see around are princesses captured by my father from various palaces for my help, and my name is Aṅgāravati. My father became a Rākṣasa as the result of a curse; he is now asleep in the assumed form of a boar. On awaking he is sure to eat you for food, and it was that thought which brought tears to my eyes". To these words of Aṅgāravan, the king replied as follows:– "If you have any love for me you would go to your father and begin crying when he wakes up, and to his question as to why you are crying you should reply that thoughts about your future in the event of your fathers's death brought tears in your eyes."

Aṅgāravatī agreed to the above proposal of the king. She hid the king in a safe place and went and stood by he side of her father. Everything happened as was anticipated and Aṅgāraka consoled his daughter by saying that none would be able to kill him whose body was as hard and strong as diamond, there being only one opening through which he might be struck on the left wrist which might be concealted by the bow. Canḍamahāsena who heard the above talk came out of his hiding place and challenged the *asura* to war. He replaced his left hand to show the sign, "just coming, please wait", and the king then shot his arrow through the opening on his left wrist. The *asura* fell dead.

4. *Birth of Vāsavadattā*: And, now Caṇḍamahāsena married Aṅgāravatī and returned to his kingdom with his wife. Two sons, Gopālaka and Pālaka were born to the royal for the welfare and prosperity of the children. Pleased at the utsava Indra appeared to the king in sleep and blessed him saying that a daughter would be born to him and that her son would be crowned emperow of the Vidyādharas. Accordingly a daughter was born to the king, and she was called Vāsavadattā. (given by Vāsava, *i.e.* Indra). Udayana married Vāsavadattā.

CAṆḌIKĀ

A terrific form of Parvatī, who is worshipped in temples under the name Caṇḍikādevī. The Devī's idol has twenty hands. In the hands on the right side are held Sūla (three-pronged weapons) sword, Vela (rod), Cakra, pāśa (rope), parigha (shield), Āyudha, Abhaya, Ḍamaru and Śakti, while the hands on the left side hold nāgapāśa, small parigha, axe, Aṅkuśa (a long-hooked rod), pāśa, mani, flag, gadā, mirror and an iron cylindrical rod. There are also idols of

Caṇḍikā with ten hands. At the feet of the Devī lies Mahiṣāsura with head severed from body. There will also be standing near the idol a Puruṣa (man) born from the neck of the Māhiṣa brandishing his weapon, and with the Śūla in his hand in all rage and womitting blood and with red hairs and eyes. That puruṣa is bound strongly on his neck with rope. The vehicle of the Devī is a lion. The Devī is mounted on the lion with her left leg on the *asura* lying below. This Caṇḍikādevī thus stands with weapons in the hand, as annihilator of enemies and with three eyes, and she should be worshipped in pūjāmaṇḍala with nine Padmas (tantric divisions) alongwith her idol. Firstly the Devī should be worshipped in the central padma and Indra and others in the other padmas.

There is also another Caṇḍikādevī (Durgā) with eighteen hands. She holds in her right hand a skull, shield, mirror, broom, bow, flag, *ḍamaru* and pāśa (cord) and in her left hand rod, iron pounder, Śūla, Vajra, sword, Aṅkuśa (a sticklike weapon with one end bent to hold on to things) Śara (arrow) Cakra and śalākā. There are nine other Durgā having the same weapons as the above except the Ḍamaru and the broom. But, they have only sixteen hands each. These nine Durgās are called Rudracaṇḍā, Pracaṇḍā, Ugracaṇḍā, Caṇḍā nāyikā, Aticaṇḍikā, and Caṇḍogrā. The Durgā standing at the centre will have the colour of gorocanā (red sandal paste) and the others will have the following colours; *aruṇavarṇa* (red) *Kṛṣṇa varṇa* (black), *nīla varṇa* (blue), *śukla varṇa* (white), *dhūmra varṇa* (brown) *pīta varṇa* (yellow) and *śveṭa varṇa* (white). The Nava Durgās (nine Durgās) are installed for the prosperity of children etc. And all these are different forms of Pārvatī.

Also, in various, aspects or poses, Pārvatī is called by other names. She is called Siddhā when installed in Rambhā-vana wearing akṣamālā (garland of beads), Kirāṭa (crown) and Agni. The same siddhā without the fire is called Lalitā. Gaurīdevī with one of the hands on the left side placed on the shoulder and the head, and holding the mirror in the other hand, and holding in one of the hands on the right side fruits, etc. and the other hand held up is called Saubhāgya gaurī. (For further details see Pārvatī). (Agni Purāṇa, Chapter 50).

CANDRA IV. (CANDRA DEVA)

The child born to Atri by Anasuyā. (See Purūravas). In Skandha 4 of the Devībhāgavata it is stated that it was Brahman who was born as Candra.

Tārā, the very beautiful wife of Bṛhaspati, preceptor of the Devas happened to reach Candra's home during her perambulation one day. Candra and Tārā fell in love with each other at first sight and lived in conjugal happiness. And thus days passed by. Bṛhaspati, being informed of the fact on enquiry, deputed his disciples to bring Tārā back, but to no purpose. Bṛhaspati sent his disciples again and again to Tārā, but all to no purpose. Then Bṛhaspati himself went to the house of Candra, and invited Tārā, this time also to no purpose. Enraged at this the Devaguru spoke to Candra as follows: "The Brahmin-killer, gold-thief, drunkard, he who marries another's wife and he who associates himself with the above three types-are responsible for the most terrible five sins, and you, therefore, are not fit enough to reside in Devaloka. Unless you return my wife to me I will curse you." None of the threats of Bṛhaspati could shake Candra. He told the Devaguru that Tārā who had gone to his house on her own accord would also leave him when she was satiated with him. These words of Candra made

Bṛhaspati all the more angry. He returned home and waited sometime more for Tārā's return. But, he got disappointed, and getting impatient he started again for Candra's house. But, this time the gatekeepers did not let him in.

Terribly angry at the cruel rebuff Bṛhaspati sought help of Indra. Indra sent word to Candra asking him to send Tārā back home or be prepared for war. Even then Candra refused to yield, and Indra started for war against Candra. But, there was somehow some difference among the Devas about all this, and the news reached the Asuras. At once Śukra, preceptor of the Asuras and an old enemy of Bṛhaspati met Candra and assured him all support in case war broke out between Indra and Candra. He also strongly advised Candra not to return Tārā to Bṛhaspati. And, ultimately a fierce war began between Indra and Candra. All activities in the world were thrown into confusion and chaos. At this Brahmā on his haṁsa (swan) came to the scene and admonished Candra and Śukra. They could not but obey Brahmā and so were forced to stop fighting. Moreover, Candra returned Tārā to Bṛhaspati.

The quarrel and fighting thus ended for the time being, but another problem cropped up. At the time Candra returned Tārā to Bṛhaspati she was carrying, and Bṛhaspati was not aware of the fact. And at last Tārā delivered and exceptionally beautiful male child. The naming ceremony of the child was duly performed, Bṛhaspati himself acting as its father. When the news reached Candra he sent a messenger to Bṛhaspati claiming the child was his. Bṛhaspati too claimed its fatherhood. This controversy developed almost to the brink of a second Devāsura war. At this stage Brahmā went to Bṛhaspati's house and questioned Tārā as to who really was her child's father, and she named Candra. Upon this Brahma asked Bṛhaspati to release the child to Candra. Bṛhaspati did so. (Devī Bhāgavata, Prathama Skandha).

Candra took twenty-seven daughters of Dakṣa as his wives. (Devī Bhāgavata, Saptama Skandha). These twenty-seven wives are the twenty-seven stars. Candra circumbulates Mahāmeru alongwith these, his twenty-seven wives (Stars). (M.B. Vana Parva, Chapter 163, Verse 33). The names of the twentyseven wives are given hereunder: Aśvinī, Bharaṇī, Kṛttikā, Rohiṇī, Mṛgaśiras, Ārdrā, Punarvasu, Puṣya, Āśleṣā, Janakaṁ, Phālgunī Uttaraphālgunī, Hasta, Citrā, Svāti, Viśākhā, Jyeṣṭhā, Múlā, Purvāṣāḍhā, Uttarāṣāḍhā, Śronā, Śraviṣṭha, Pracetas, Pūrvaproṣṭhapadā, Uttaraproṣṭhapadā, Revatī.

The Devas and the Asuras jointly churned Kṣīrābdhi wherefrom emerged Dhanvantari with the Amṛtakumbha (pot of nectar). (See Amṛtam).

But an Asura Māyāvī (magician) called Saiṁhikeya absconded to Pātāla with the Amṛtakumbha which nobody noticed as everybody was busy with dividing other divine objects. Only after the Māyāvī's disappearance was it noticed that the Amṛta Kumbha was missing. At once Mahāviṣṇu assumed the figure of a beautiful woman, got back the Kumbha and gave it to the Devas. The Devas began drinking the Amṛtam when, at the instance of some other Devas, Saiṁhikeya, the māyāvī assuming the form of an old Brahmin reached svarga, got a share of the amṛta and began to drink it. Sūrya and Candra (Sun and Moon) who were on guard at the gates divined the secret of the 'old Brahmin' and informed Mahāviṣṇu about it. He cut the throat of the pseudo-brahmin with his Sudarśana Cakra. But, half of the nectar he had drunk stayed above the throat and the other half below it. Therefore, though the head and the trunk were severed they remained alive. These two parts, in course of time,

evolved as Rāhu and Ketu.

When the throat was cut blood as well as some a*mṛta* dropped on two places on the ground, and they became the red onion and the white onion respectively. Some vaidika Brahmins used to consider the red onion objectionable for consumption as it was evolved from blood, while the white onion was considered usable as it was evolved from *amṛtam.*

Ṛāhu and Ketu still maintain their hatred for Sūrya and Candra who had betrayed the *asura*, who, disguised as *brahmin* tried to drink the *amṛta.* Eclipse is the phenomenon of Rāhu and Ketu swallowing Sūrya and Candra as and when opportunity presents itself for it. But, since the throat is severed from the body, Sūrya and Candra thus swallowed get out through the throat. That is the reason why Sūrya and Candra become visible after the eclipse in over. (Kampa Rāmāyaṇa, Yuddha Kāṇḍa and Bhāgavata Aṣṭama Skandha).

Once emperor Pṛthu transformed Bhūmidevī into a cow and milked from her all things and provisions. On that occasion it was Brahmā, who acted as Calf. And, following Pṛthu when the Ṛṣis milked the cow Candra served as Calf.

Of the twenty-seven daughters of Dakṣa whom Candra had married he loved Rohiṇī much more than the other twenty-six wives, and so kept her always with him. This annoyed the twenty-six wives, who complained about it to Dakṣa. Dakṣa's advice to Candra to treat all the wives on an equal footing had no effect on him. So, the twenty-six neglected wives again complained to Dakṣa as follows: "We shall stay in the Āśrama and serve you. Soma (Candra) does not associate with us, he will not accept your advice."

Though Dakṣa warned Candra a second time, that too had no effect on him. So the twenty-six wives, for the third time, complained to Dakṣa. Dakṣa got angry at this and cursed that Candra should suffer from tuberculosis. Thus Candra was afflicted by consumption. Though Candra performed many a yajña to get cured of the all disease, they did not produce the desired effect. Candra remaining a tubercular patient, the growth of medicinal plants stopped with the result that all living things contracted consumption. When people began becoming thinner, the Devas asked Candra for an explanation, and he told them all the details. They then sought the help of Dakṣa, who gave Candra redemption from the curse by ordaining that if he dived in the Sarasvatī Tīrtha in the western sea he would be free from consumption for half of every month. Thenceforth Candra made it a practice to dive in the Sarasvatī and that is the reason why Candra is exempted from Kṣayaroga for fifteen days.

During the reign of emperor Pṛthu, he changed Bhūmidevī into a cow and milked her. It was Candra who served as calf then. Pleased at this Brahman crowned Candra as kind of the stars and medicines. (Harivaṁśa, Chapter 4, Verse 2).

CANDRAHĀSA

Son of King Sudhārmika of Kerala. The following story about him is told in Jaimini Aśvamedha Parva.

Candrahāsā born under the star Mūlam had a sixth Candrabāsā left foot indicative of poverty and of all other evils. And, therefore, on his birth enimies killed Sudhārmika and his wife followed him soon to the other world. The child thus left an orphan was taken to Kauṇḍalakapurī by a female inmate of the palace. But unfortunately the women died within

three years of the above incident. The child, just for every existence, took to beginning. After sometime some women jointly took up charge of the boy. Once he went to the house of Dhṛṣṭabuddhi, minister of Kauṇḍala where a feast was in progress. The Munis present there were impressed by Candrahāsa and prophesied that he would become a King. To Dhṛṣṭabuddhi, the *munis* said that the child would guard his wealth. Angry and suspicious at the prophesy of the *munis* Dhṛṣṭabuddhi asked his men to kill the boy. They led him to the forest. On the way Candrahāsa got a Śālagrāma (a small scared stone which represented some upadevatā) which he applied very devotedly to his face. They did not in fact kill the boy, but cut off his sixth finger on the left foot and showed it to their master.

Candrahāsa was grieved over the death of Dhṛṣṭabuddhi. He worshipped Devī offering his flesh in the sacrificial fire. Devī appeared and granted two boons which helped him to bring Dhṛṣṭabuddhi and Madana back to life. And, when the Kalindra king and his wife, fearing the wicked Dhṛṣṭabuddhi were about to end their lives in flaming fire, Dhṛṣṭabuddhi went to them and imparted to them the secrets about the life of Candrashāsa. The Kalindra king and his wife dropped their former decision to end their life, and Candrahāsa took up the reins of government at the behest of the king. Candrahāsa, who won repute as a very powerful and effective ruler, during the Aśvamedha sacrifice of Yudhiṣṭhira captured the sacrificial horse, and Arjuna, at the instance of Kṛṣna had to enter into a pact with Candrahāsa, who promised him help for the success of the Sacrifice. Candrahāsa had a son called Makarākṣa by Viṣayā and another son, Padmākṣa by Campakamālinī.

CANDRĀṄGADA

Grandson of Nala. He married Sīmantinī, daughter of Citravarman, a King of Āryāvarta. Sīmantinī, hearing about Candrāṅgada fell in love with him, and it was with the help of Maitreyī, wife of Yājñavalkya, that she was wedded to him.

While once Candrāgada was enjoying a boat-race in Kālindī (river) with his friends a storm upset the boat and most of them were drawned to death. The servants to Takṣaka saw Candrāgada sinking to the bottom of the river and carried him to Pātāla and he stayed there for sometime in the midst of amorous Nāga damsels. Candrāṅgada's people, under the impression that he had died, performed his funeral rites, and Sīmantinī took to widow's life. Enemies captured his kingdom and imprisoned his father. Indrasena. When once the Nāga King asked Candrāṅgada to marry Nāga girls and settle down in Pātāla he told the king that he was already married and that his wife Sīmantinī was brooding over him, and he had, therefore, to return to her. Accordingly the Nāga king sent him back with presents of a white horse, a Rākṣana and an infant serpent.

Candrāṇgada, with his presents, came up in Kālindī where Sīmantinī, grief-sticken was spending her days in penance, and they recognised each other. Informed about the return of Candrāṅgada the enemy king released his father from captivity and apologised to him. And he pardoned them.

Candrāṅgada and Sīmantinī took great interest in observing somavāravrata (fasting etc. on Mondays) and pleased at the vrata of the latter Śrī Pārvatī blessed her. Two Brahmins called Devamitra and Sārasvata were living there at the time. Three sons called Sumedha,

Sārasvata and Sāmavān were born to Devamitra. The sons also turned out to be great scholars but they were poor. They could not get bridges as they were poor. In the hope that they would get some money if they approached Candrāṅgada and Sīmantinī the Brahmins went to them. After hearing their story the king and his queen conducted them in a procession in the precincts of the palace, Sumedha dressed as husband and Sāmavān as his wife. But, lo! when the procession was over Sāmavān could not be diversed of his womanhood, and Sīmantinī named her Sāmavati. Being told that his son had turned woman Sāravata sought the advise of some Munis to remedy the situation. But, all the attempts of the Munis to change the women to man failed, and they opined that only Pārvatī, who had been pleased by the Somavāravrata, would be able to find a solution to the problem. From that day onwards the Brahmin youths lived as husband and wife. (Siva Purāṇa, Somavāravratam).

CANDRAŚARMĀ I

A great sinner, who killed his preceptor. The Padma Purāṇa relates the story of four sinners named Vidura, Candraśarman, Vedaśarman and Vañjula, who shed their sin by bathing in the Gaṅgā. The sins committed by the four were respectively Brahmahatyā (killing of Brahmin), Guruhatyā (killing of the preceptor), Agamyāgamana (having sexual contact with women like the wife of guru which is debarred) and Govadha (killing of cow) respectively. The leader of the above four sinners was one Vidura of the Pāñcāla deśa. He was begging in the streets without the tuft of hair, the sacred threat and tilaka (mark of sandal paste etc. on the forehead). He went from house to house begging for alms crying thus: "Here is come the man (himself) who committed Brahmahatyā. Please give alms to the Brahmin-killer who is a drunked also." During his begging tour he visited all the Tīrthas also, yet Brahmahatyā stuck on to him.

While this sinner Vidura, his heart rent with sorrow and remorse, was sitting under a tree, a Māgadha Brahmin called Candraśarman happened to come there. This Brahmin had committed the sin of *guruhatyā* (killing the preceptor). He told Vidura:– "While residing with the Guru, blinded by desire, I killed the Guru, and am now burning myself in the fire of repentance."

While they were engaged thus in conversation a third person, called Vedaśarman also came there in an absolutely tired condition. He told Vidura and Candraśarman that his relatives and others had cast him out as he once did the sin of agamyāgamana, and by the time he had finished telling his story a Vaiśya called Vañjula came there. Besides drinking liquor he had committed govadha (killing of cow) also. Though these four sinners assembled another, take food together, rest on the same seat or lie on the same bedsheet.

According to the advice of a Siddha (an evolved soul) the four sinners dived in the holy waters of Gaṅgā and came out redeemed of their sins. (Padma Purāṇa, Chapter 91).

GANDRAŚRĪ

A woman, who, though actually in love with her husband enjoyed life with her paramour. Candraśrī is the heroine of a story narrated in the Kathāsaritsāgara to prove that the interest married women take in clandestine relationship is only due to fleeting temptations. Candraśrī

was the wife of a *vaiśya* called Bālaverman, who lived in the city of Pratiṣṭhāna. One day, looking out through the windows in her house she saw the very handsome *vaiśya* youth called Śīlahāra and felt great desire for him. She brought him secretly to the house of her companion and satisfied her desire. When their meeting became a routine affair her relations and servants knew about it. And, her husband alone was unaware of it. Once he became ill with severe fever. Even while he was in his death-bed Candraśrī continued her affair with the paramour. When one day she was with her paramour thus, she was told that her husband was no more. At once she took leave of him, returned home and committed suicide by jumping into the funeral pyre of the husband. (Kathāsaritsāgara, Śaktiyaśolambaka, Taraṅga 2).

CANDRASWĀMĪ

A Brahmin, who got back his life by worshipping Sūrya. He stayed with his wife, Devamatī in Kamalapura ruled by King Kamalavarman. A son called Mahīpāla was born to him, and at the time of the birth of the child a celestial voice declared that Mahīpāla would become King. A few years later a daughter called Candramatī also was born to Candraswāmī.

During this period, rains having failed, very severe famine stalked Kamalapura. Even the king unmindful of justice and righteousness began extracting from the people whatever they possessed. Finding the situation deteriorated so much Candraswāmī set out for his father-in-law's house with Mahīpāla and Candramatī, and on the way they had to cross what was once a wild forest, but which had by then been denuded of green trees or other foliage due to the failure of the rains. The children were severely afflicted by thirst, and so the father, after leaving them at the foot of a tree went in search of water when he was caught by the people of the forest king and taken before him. When he knew that he was about to be given in sacrifice to Devī the Brahmin folded his hands and prayed to Sūryadeva, who appeared before him and assured him that not only will death not visit him, but also be would be united with his wife and children.

The children left under the tree began crying, their father having not returned to them, and a Vaiśya called Sārthadhāra who came that they way felt pity for the crying children and took them to his house. One day Anantaswāmī, a Brahmin and a minister of king Tārānātha of Tārāpura happened to visit Sārthadhāra. Anantaswāmī, who had no children of his own took away with him the children from Sārthadhāra.

One day Sūryadeva appeared to the forest king in his sleep and asked him not to kill the Brahmin (Candraswāmī) held captive by him. The very next morning Candraswāmī was released from captivity. Roaming about in quest of his children, Candraswāmī reached the city called Jalapura where he was put up as the guest of a householder. One day the host told Candraswāmī that a *vaiśya* called Kanakavarman had, a few days back, told him that he (Kanakavarman) had got two children, one male and the other female from the forest, and taken them to the Nālikera island. The very next day Candraswāmī, alongwith a *vaiśya* called Viṣṇuvarman arrived at the Nālikera island, and on enquiry they were told that Kanakavarman, with the children had left for Kaṭāha island. They then went to Kaṭāha island only to be told that Kanakavarman had gone to Karpūra island. With another Vaiśya Candraswāmi landed on the Karpūra island to no purpose. After thus going to the Suvarṇa and Siṁhala islands too

Candraswāmi met Kanakavarman at Citrakūṭapura. Kanakavarman showed the children to Candraswāmi, but they were not his. He burst into tears, and returned from Citrakūṭapura. He passed on his way back many a temple and city and at dusk reached a big forest. He satisfied his hunger, by eating some roots and fruits, and got upon a tree and sat on the top of it. It was mid-night, yet sleep did not obligue him. Then he saw a Mātṛsaṅgha (a group of women) consisting of Nārāyaṇī and others come and dance at the foot of the tree. Nārāyaṇī saw Candraswāmī and after the dance was over and her companions had left the place Nārāyaṇī called him down from the tree and gave him a flower. And, according to the advice of Nārāyaṇī the next day morning Candrasvāmī went to Tārāpura where, accidentally he got into the house of Anantasvāmī, minister of the kingdom, and, for food, repeated vedic hymns. The minister invited him for meals, and there he saw Mahīpāla and Candrāvatī. He placed the flower presented by Nārāyaṇī on Mahīpāla's nose where upon the children recognised him, their father. The people celebrated it as a happy day. King Tārāvarman gave his daughter, Vasumatī, in marriage to Mahīpāla alongwith half his kingdom. They went to Kamalapura and returned with their mother. All of them spent their days very happily at Tārāpura. (Kathāsaritasāgara, Alaṅkāravatī Lambaka, Taraṅga 6).

CANDRAVAMŚA

A royal dynasty the kings of which ruled India for a long time. Since the founding father of the dynastry was Candra all the kings in the dynasty came to be called Candravaṁśarāja. (For Candra's birth see Purūravas). A chronological list of the kings of this dynasty is given *infra.*

Descended from Candra thus, Budha—Purūravas—Ayus—Nahuṣa Nahuṣa had two sons, Āyati and Yayāti had three sons: Druhyu, Anudruhyu and Pūru by his wife Śarmiṣṭhā, and two sons, Yadu and Turvasu by his wife Devayānī. The genealogy of each of them is given below.

(1) *Druhyu:*– Descended from Druhyu thus:– Babhru– Setu– Āraṇya– Gandharva– Dharam– Ghṛta– Durdama– Pracetas– Mlecchas.

(2) *Anudruhyu* : Three sons, Sobhānara, Cakṣuṣ and Parokṣa were born to Anudruhyu. Sabhānara begot Kālanara, and he Sṛñjaya had four sons: (a) Janamejaya, (b) Mahāmanas, (c) Uśīnara and (d) Tikikṣa. Uśīnara and Titikṣa proved to be family progenitors. Their genealogy is given below :

(c) *Uśīnara.* Uśīnara had five sons: Śibi, Vena, Kṛmi, Uśi and Darpa of whom Śibi begot five sons: Bhadra– Survīra– Kekaya– Vṛṣadarpa and Kapotaromā, and from Kekaya was born the Kīcakas.

(d) *Titikṣa.* Descended from Tikikṣa were: Kṛśadratha– Homa– Sutapas and Bali, and Bali and seven sons: Anaghābhū– Aṅga– Kaliṅga– Suhva– Puṇḍra– Vaṅga and Adrūpa. Of the seven sons Aṅga turned out to be the family progenitor, and thenceforth the Aṅga royal dynasty starts its course. To Aṅga were born the following sons: Dadhivāhana– Raviratha– Dharmaratha– Citraratha– Satyaratha– Lomapāda– Caturaṅga– Pṛthu– Campa– Haryaṅga and Bhadraratha, and to Bhadraratha were born three sons, *viz.* Bṛhadratha– Bṛhatkarmā and Bṛhadhānu. And Bṛhadratha had the following sons: Bṛhanmanas, Jayadratha Vijaya–

Dhaṛtavrata– Satyakarman and Atiratha. Karṇa was Atiratha's foster son and father of Vṛṣasena.

(3) *Pūru*. Descended from Pūru were:– Janamejaya– Prācinvān– Pravīra– Namasyu– Vītabhaya– Śuṇḍu– Bahuvidha– Saṁyāti– Rohovādi and Raudrāśva. Raudrāśva married Miśrakeśī. They had ten sons, *viz*. Ṛkṣāyu– Kṛṣāyu– Sannatāyu– Ghṛtāyu– Citāyu– Sthaṇḍilāyu– Dharmāyu– Sammitāyu– Ṛtāyu and Matināra. Matināra begot two sons (a) Pratiratha and (b) Sindhuratha.

(a) *Pratiratha*. From Pratiratha was born Kaṇva and from ..im Medhātithi.

(b) *Sindhuratha*. He had three sons, Duṣyanta– Pravīra and Sāmanta, and Bharata (Vitatha) was born to Duṣyanta of Śakuntalā. From Bharata were defended the following:– Suhotra– Suhotā– Gala– Garda– Suketu and Bṛhatkṣatra, who had four sons: Nara– Mahāvīra– Ganga and Hasti. And, Nara begot Saṁkṛti and he begot Rantideva and Kuru. A son called Pāpakṣaya was born to Mahāvīra. Garga begot Śani. And it was Hasti who founded Hasthināpura. He became the family progenitor. Hasti had three sons, Puramīḍha– Ajamīḍha and Dvimīḍha. The king called Vipra was the son of Purumīḍha.

Ajamīḍha, the second son of Hasti had three sons, (a) Ṛkṣa (b) Bṛhadiṣu and (c) Nīla. Their descendants are mentioned below :

(a) *Ṛkṣa*. Ṛkṣa begot Saṁvarana and from Saṁvaraṇa was born Kuru. From Kuru originated the Kuru dynasty. Kuru had four sons: (A1) Parīkṣit, (A2) Sudhanus, (A3) Jahnu and (A4) Niṣāda. Out of the four Sudhanus and Jahnu became family progenitors.

Sudhanus. The following were descended from him in order:– Suhotra– Cyavana– Kṛti– Uparicaravasu– Bṛhadratha and Jarāsandha. Jarāsandha had four sons: Soma– Sahadeva– Turya and Śrutaśru.

Jahnu. From Jahnu were descended:– Suratha– Viḍūratha– Sārvabhauma– Jayatsena– Ravaya– Bhāvuka– Cakroddhata– Devātithi– Ṛkṣa– Bhīma and Praticī. Praticī had three sons: Devāpi, Śantanu and Bālhīka. Śantanu was also called Mahābhīsak. And, he had two wives, Gaṅgā and Satyavatī. From Gaṅgā was born Bhīsma; of Satyavatī, before her marriage, was born Vyāṣa by Parāśara. Satyavatī had two sons, Citrāṅgada and Vicitravīrya by Śantanu. From Vyāsa were born Dhṛtarāṣṭa, Pāṇḍu, and Vidura, and from Dhṛtarāṣṭra the Kauravas. Kunti and Mādrī, wives of Pāṇḍu, together got from the Devas five sons, *viz*. Dharmaputra, Bhīma, Arjuna, Nakula and Sahadeva. Dharmaputra had two sons, Devaka and Prativindhya. To Bhīma was born of Hidimbi Ghaṭotkaca. Śatānīka was born of Reṇumatī to Nakula. Arjuna's descendents were: Abhimanyu– Parīkṣit– Candrāpīḍa– Satyakarṇa Śvetakarṇa– Ajapārśva– Janamejaya– Śatānīka– Sahasrānīka– Aśvamedha– Aśvinīkṛṣṇa– Gupta– Citraratha– Śuciratha– Dhṛtimān– Suṣeṇa– Sunīta– Sucakṣus– Nala– Uparipalva– Medhāvī– Mṛtyuñjaya–Duṣya– Nimi– Bṛhadratha– Śatānīka– Durdama Vibhīnara– Daṇḍapāṇi– Kṣemaka.

(B) *Bṛhadiṣu*. Descended from Bṛhadiṣu were: Bṛhaddhanu– Bṛhatkāya– Jayadratha– Viśada– Senacitta– Rucirāśva. Rucirāśva had three sons: Dṛḍhahanu– Kāśya and Vatsa.

Nīla. Descended from Nīla were: Śānti– Suśānti– Puruja– Arka– Bharmyāśva and Pāñcāla. Pāñcāla. Pāñcāla had five sons: Mudgala, Yavīnara, Kāmpilya, Bṛhadiṣu and Sañjaya. Mudgala had two children : Divodāsa and Ahalyā. Gautama married Ahalyā. To Gautama was born Śatānanda Satyavratī and from Styavratī was born Śaradvān. And from Divodāsa, brother of Ahalyā were descended: Mitrāyu– Puṣya– Sudāsa– Sahadeva– Somaka and Drupada. Drupada

became King of Pāñcāla and to him were born Dhṛṣṭad- yumna and Pāñcālī (Kṛṣṇā). Dhṛṣṭaketu and Dhṛtaketu were the sons of Dhṛṣṭadyumna.

Yadu. The Yadu dynasty owes its origin to Yadu who had four sons: Sahasrajit, Kroṣṭā, Nala and Ripu. Śatajit, the son of Sahasrajit begot three sons: Mahāhaya, Veṇuhaya and Hehaya (Ekavīra). Dharma was Hehaya's son, and Kaṇi was the son of Dharma. Kaṇi had four sons: Sadājit, Mahiṣmān, Bhadrāsana and Durdama. Bhadrāsana begot Dhanaka and he Kṛtavīrya, Kṛtāgni, Kṛtavarman and Kṛtavarman and Kṛtaujas. Kārtavīryārjuna was Kṛtavīrya's son, and Kārtavīrya's son, and Kārtavīryārjuna had hundred sons, Jayadhvaja, Śūrasena, Vṛṣabha, Madhu, Maurjjita and others. Vṛṣṇi with whom the Vṛṣṇi dynasty begins was Madhu's son. From Jayadhavja the eldest son of Kārtavīrya were descended in order: Tālajaṅgha- Vītihotra- Ananta- Durjaya.

The Vṛṣṇi dynastry. Vṛṣṇi, son of Madhu and grandson of Kārtavīryājuna had four sons: Sumitra, Yudhājit, Vasu and Sārvabhuma. Śini and Nimna were the sons of Yudhājit. From Śini came in order: Satyaka- Sātyaki (Yuyudhāna)- Jaya- Kaṇi- Amitra- Pṛṣni. Pṛṣni had two sons, (1) Citraratha and (2) Śvaphalka.

Citraratha. Two sons (1A) Viḍūratha and (1B) Kukura were both to Citraratha.

Viḍūratha. From Viḍūratha was born Śūra, and from Śura was born Śini. Bhoja was Śini's son and from Bhoja, Hṛdīka was born. Hṛdīka and four sons: Devavāha, Gadādhanvā, Kṛtaparvan and Śūra and one daughter Pṛthā (Kuntī). And ten sons were born to Śūra by Māriṣā: Vasu, Devabhāga, Devaśravas, Ānaka, Sṛñjaya, Kākānīka, Śyāmaka, Vatsa, Kavūka and Vasudeva. Vasudeva married Devakī, Śrī Kṛṣṇa was born as the son of Vasudeva and Devakī, and Pradyumna was Śrī Kṛṣṇa's son. Aniruddha was the son of Pradyumna, and Vajra of Aniruddha.

Kukura. The descendants of Kukura were: Vahni- Viloman- Kapotaromā- Tumburudun-dubhi-Daridra- Vasu- Nāhuka- Āhuka. Āhuka had two sons: Ugrasena and Devaka. Kaṁsa was Ugrasena's son and Devakī his daughter. Devaka had three sons: Devāpa, Upadeva and Sudeva. Devāpa and seven daughters, Śrutadevā, Śāntidevā, Upadevā, Śrīdevā, Devarakṣitā, Sahadevā and Devakī.

(2) *Śvaphalka.* Son of Pṛśni and brother of Citraratha. Śvaphalka, had twelve sons called Akrūra, Āsaṅga, Sārameya, Mṛdura, Mṛduvadgiri, Dharmavṛddha, Sukarman, Kṣatropekṣa, Arimardana, Śatrughna, Gandhamādana and Pratibāhu. Of them Akrūra had two sons: Devaka and Upadevaka.

(5) *Turvasu.* From Turvasu were descended in order: Vahni- Bharga- Bhānu- Tribhānu- Karandhama- Marutta. (As Marutta had no sons Duṣyanta was adopted; this Duṣyanta is not the famous Duṣyanta, husband of Śakuntalā). Duṣyanta- Varūtha- Gāṇḍīra. Gāṇḍīra had four sons, Gāndhāra, Kerala, Cola and Pāṇḍya. From Gāndhāra came in order, Kola Druhyu, Babhrusetu, Purovasu- Gāndhārigharman- Ghṛta.- Viduṣa- Pracetas. Pracetas had four sons- Aṇibhra, Sabhānara, Cākṣuṣa and Parameṣū. From Sabhānara came in order Kālanara-Sṛñjaya- Purañjaya- Janamejaya- Mahāsāla- Mahāmanas.

All the above royal dynasties belong to Candra vaṁśa. (Agni Purāṇa), Viṣṇu Purāṇa, Bhāgavata and Brahmānda Purāṇa).

CATURIKĀ

A harlot about whom the following story is told in Kathāsaritsāgara.

Once a poor Brahmin got a piece of gold as Pratigraha (fee or dakṣīṇā for performing a religious rite). While he was perplexed not knowing what to do with the gold seeing the gold. The poor Brahmin did not even know how to go on tour. Then the Viṭa advised him to visit a harlot called Caturikā, who lived close by and who, the Vita said, would teach him how to go on tour.

Brahmin:– What shall I do first after going to the harlot's house?

Vita:– Caturikā will became friendly if you would give her the gold. Then you should use sweet and charming words, and that is all.

The Brahmin went immediately to Caturikā's house and he was received honourably by her. Then giving the gold to her he requested her to instruct him about going on tour. This request of his evoked laughter from people around him. Then the Brahmin who was versed in the Śrutis began reciting the Sāman with his palm formed in the shape of the earns of the cow. All those who were present there wildly laughted at him, and somehow or other he escaped from the none too pleasant scene, and reported his experience at the harlot's to the Viṭa. He very easily understood that the reason for the Brahmin being ridiculed was that misreading his advice to use 'sāma' (sweet words) the Brahmin recited the sāmaveda. He took the Brahmin back to Caturikā and asked her to return the 'grass' (gold given her by the Brahmin) to 'the cow', the Brahmin who was as simple as the cow. Laughingly Caturikā returned the gold to him. (Kathāsaritsāgara, Kathāpīṭha Laṁbakam, Taraṅga 6).

CATURUPĀYAM

The four means used by kings in olden times to achieve their objects are called Caturupāyam. Sāma, dāna, bheda and daṇḍa are the Caturupāyas (four tactics). There are three other Upāyas also, almost equally important as the firs four, and the seven upāyas are collectively called Saptopāyas. There are also yet other upāyas, but they are to important enough to merit special mention.

Sāma. It is the best means to attract and convert others to one's side. It consists in winning people with sweet words and looks. People who are friendly by temperament and straightforward may be brought round by sāma. Sāma is employed in dealing with sons, brothers and other relatives.

Dāna. There are five kinds or varieties of dāna (gift) *viz.* prītidāna, dravyadāna, svayaṁgrāha, deya and pratimokṣa. If a person gets help from another and acknowledge help by reward that reward is called prītidāna. The miser and the poor should be brought round by prītidāna. Military captains, heroes and citizens should be won over by this dāna. Those who fall at feet should be honoured by dāna.

Bheda. Bhedopāya is of three kinds: to destroy or end the friendship subsisting between people, to create dissension and to make the parties quarrel with each other. He who is falsely praised, he who does not desire wealth or welfare, he who has been invited to come and then insulted, traitor to king, he who has been exorbitantly taxed, the angry one, the honourable

one, the insulated, the unreasonably, forsaken one, he who harbours hatred in his mind, the pacified one, one whose wealth and wife have been taken away or stolen, he who has not been respected though deserving of respect if people are in one's opposite camp, suspicion should be raked up among them and thus division created in their ranks. If subordinate chieftains, and forest tribes commit offences they should be brought round by the use of sāma and *bheda upāyas.*

Daṇḍa. Daṇḍopāya is of three kinds, *viz.,* killing, denuding of wealth, and inflicting pain on the body or torture. Daṇḍa has two other forms, *prakāśa* (open) and *aprakāśa* (secret). Those who have become objects of hatred to all people should be subjected to *prakāśadaṇḍa.* People, whose killing the world will detest, should not be killed openly, but only secretly. Enemies should be killed with weapons, etc. Brahmins should not be killed. Friends and allies should not be subjected to daṇḍa; friends, who are made objects of daṇḍa will wither away like worm--eaten trees. The king, who possesses the three powers (of wealth, army and people's support) and is fully conscious of the time and environmental factors should annihilate enemies by the instrument of *daṇḍa.* Evil people should be defeated by *daṇḍa* itself.

The *upāya māyā* consists in practising deception by magic or other yogic powers. The powers can be acquired by the worship of the idols of certain Devatās. People who employ go about at night in various disguises. They disguise themselves as beautiful women or even as animals. They also deceive people by creating illusions of clouds, fire or lightning. For instance, Bhīma killed Kīcaka by going to him in the guise of a women.

CĀTURVARṆYAM

Not to dissuade people who indulge in unjustifiable grief, war etc. is the principal aim of the *upāya* called *upeksā.* Hidimbī gave up his brother Hidimba by practising Upekṣā. Next is the Indrajālopāya (magic). For example, to create illusions of clouds, darkness, rain, fire, and other magic in order to instill fear among troops of the enemy, etc. To scare the enemy is the aim of Indrajāla. (For details of Caturupāyas see Kanika).

CĀTURVARṆYAM

(The four Castes, Classes).

(1) The purāṇas tell that Brahmā created the four castes like Brahmins, Kṣatriyas, Vaiśyas and Śūdras and assigned to them duties and rules of procedure.

Brahmā got ready for the work of Creation, concentrating his mind on the universal soul, the embodiment of Truth. And, the first to be born from his face were people with sublime qualities, and them he called Brahmins. Then emerged from him chest people in whom the heroic or militant qualities preponderated. (Rājasa). Them the Creator named Kṣatriyas. Then from his thighs were born people in whom rajas and tamas preponderated, and they were called Vaiśyas. And, lastly, Brahmā brought forth from his feet another sect of people, and as tamas (darkness, cultural darkness) preponderated in them they were named Śūdras. The system of four castes is called Cāturvarṇyam. (Viṣṇu Purāṇa, Part I, Chapter 6).

Ahiṁsā (non-violence), Satyavāda (speaking truth), Bhūtadāya (love for all living beings), Tīrthasevā (resort to holy places), Dāna (gifts), Brahmacarya (celibracy), Vimatsaratva (absence

of malice), Service of Devas, Brahmins and Gurus (elders), to attend to all *dharmas* (duties), Pitṛpūjā (worship of elders) eternal loyalty to king, to accomplish objects in conformity with the injunction of the Śāstras, not to commit cruel deeds, Titikṣā (forbearance, to put up with equanimity the pair of opposites such as pleasure and pain, heat and cold), belief in God– these codes of conduct are common to all Castes and in all the four stations in life. Now, the special codes for each the four castes.

(1) *Brahmins.* To perform and get performed Yajñas, to study and to teach the Vedas, to give gifts and to receive gifts–these form the *dharma* (duties) of the Brahmin. Brahmins take their second birth (dvija) on the *upanayana* (wearing of the sacred thread). The caste of the mother is the caste of the child. But children born to Brahmins of their non-Brahmin wives are not Brahmins. Children born of a Brahmin woman to a Śūdrā are called Caṇḍālas. Sons born of Brahmin women to Kṣatriyas are called Sūtas, and sons born of a Brahmin woman to a Vaiśya are called Vaidehikas. The Brahmin shall not adopt the profession of the other castes. The twice-born are, however, allowed in certain circumstances, the profession of agriculture, protection of cows, commerce and kusīda (to lend money on interest). But, he shall not trade in gorasa (milk and other cow products) lavaṇa (salt) and flesh. If he be an agriculturist, the Brahmin may till the earth, cut medicinal plants and destroy pests. But, he must purify the soul by performing yajñas and worshipping Devas. The soil should be ploughed with eight oxen attached to the plough. He may sustain himself either with Ṛta (food got by begging) or Amṛta (food got not by begging). The suffix "Śarmā" should be added to the names of Brahmin children. Upanayana (wearing of the sacret thread) should be done when the child is eight years old. The mauñji (girdle around the waist) to be worn after *upanayana* should be made either of muñja grass or of the bark of trees. Brahmin Brahmacārins should wear hides, and when they beg for alms the sentence should commerce with the word 'Bhavati', *e.g.* "Bhavati, bhikṣām dehi). The Brahmin can marry in all the castes, but he shall perform ritual only alongwith the wife of his own caste.

(ii) *Kṣatriya.* To give gifts according to rules, study Vedas and perform yajñas form the duty of the Kṣatriya. To look after and take care of good people and to punish evil-doers are his especial duties. Names of Kṣatriya children should take the suffix "Varmā". After *upanayana* the child should wear tiger skin. He should carry a *daṇḍa* (rod) of the Arayāl (peepal) tree. When the Kṣatriya brahmacārin begs for alms the word 'bhavati' should be used in the middle of the sentence, *e.g.* "Bhikṣāṁ bhavati dehi". The Kṣatriya can marry in the other castes, except the Brahmin. At the time of wedding the Kṣatriya woman should hold an arrow in her hand.

(iii) *Vaiśya.* Agriculture, protection of cows and trade are the special duties of the Vaiśya. Children born of Brahmin women to Vaiśyas are called Vaidehikas. Names of Vaiśya children should have the suffix 'gupta' after them. After *upanayana* the Vaiśya Brahmacārin should wear sheep's skin. He should carry a *daṇḍa* made of a branch of the Kūvala tree. The Vaiśya may have a wife of his own caste and one of the Śūdra caste. At the time of wedding the Vaiśya woman should hold a cane in her hand.

(iv) *Śūdra.* Service to the Brahmin and architecture form the duties of the Śūdras are called Pulkasas. Children born to Brahmin women by Śūdras are called Caṇḍālas, and sons born to Śūdras by Vaiśya women are called Āyogavas.

The Caṇḍāla's profession is to hang criminals sentenced to death, and to live by women. The Pulkasa must live in hunting. Āyogava is to act on the stage and live by architecture. The Caṇḍāla should live outside the village. The Caṇḍāla has a right to take the clothes on corpses. He shall not have any physical contacts with the others. He will attain salvation if he died in the course of protecting others. The suffix 'dāsa' should be added to his name. He shall marry only from his own caste. (Agni Purāṇa, 4 Chapters from 151).

CĀVEṬṬUPAṬA (CĀVERU). (Paṭa = army).

A particular division of the army which in olden days used to come forward to lay down their lives in the service of the country. When defeat in war was almost certain for their king an army division under royal leadership was formed of heroes, who took their last leave of their homes and people. The soldiers left their homes with their head and eyebrows shaved, and people gave them a hearty send-off. Either victory or death in battlefield was their slogan. This system originated in Kerala. Imitating Kerala, Turkey and Egypt formed their own division of Cāveṭṭupaṭa in the 15th century. The Cāveṭṭupaṭa of Turkey called the Janissary was formed out of poor Christians captured in war, and that of Egypt called Mamaluk was formed out of slaves. But, the Cāveṭṭupaṭa of ancient Kerala was self-organised out of burning love for their king and country. The families of those warriors of the paṭa who died in fight were allotted royal favours. Even before, in the 14th century A.D. There existed in Kerala this system of Cāveṭṭupaṭa. From A.D. 1090 to 1111 A.D. many fierce wars were fought between Kerala and the Cola country, and it was perhaps during this period that this system of fighting came into vogue. Certain inscriptions of the period go to prove that Rāmavarmakulaśekhara Cakravarti who ruled Kerala during the above period drove out the Colas from Quilon and captured places up to Koṭṭar.

Foreign writers have also referred to the Cāveṭṭupaṭa. "Amouces" and "Amochi" used in the 'Rise of Portuguese power in India' indicate the Cāveṭṭupaṭa. "In the war between Cochin and Calicut in 1504 three princes of Cochin were killed, one of them being the nephew of the ruling monarch. On his death 200 Cāveṭṭu warriors who formed the bodyguard of the nephew rushed to the field after saving their heads and eyebrows and killed all the enemies they saw."

CERIPPU. (FOOTWEAR)

There is a story in Mahābhārata of how Cerippu and Kuṭa (footwear and umbrella) were born. Once the heat of the Sun became unbearable to Jamadagni and enraged at this the sage started sending arrows against the Sun. His wife Reṇukā was supplying him with arrows. When a set of arrows was finished Reṇukā brought another set. This continued without break and the Sun began to feel the attack. Unable to do anything against the sage the Sun heated the head and foot of Reṇukā on her way to supply the arrows so fiercely that Reṇukā fell down under a banyan tree exhausted. When she became well enough to walk she took arrows to her husband who was very angry for her being late. She then explained to him how because of the extreme heat of the sun she fell down on the way. Jamadagni then started with increased fury his shower of arrows and the Sun in the disguise of a Brahmin approached and advised him that it was not possible to strike down the sun because he was a swift-mover in the sky

and so it was better to withdraw from that attempt. But Jamadagni said the Sun would the bow of Viṣṇu straightened up with a terrific sound. The Devas were terror-stricken, the whole universe shook, the earth experienced a convulsion and the oceans too were shaken. Morever, the head of Viṣṇu was severed from the body, rose high up in the sky and fell into the sea. Brahmā, Śiva and others opened their eyes only to find the body of Viṣṇu lying thus without the head.

This loss of Viṣṇu's head proved to be useful in another way. Now, Hayagrīva, after securing the boon from Brahmā that he would be killed only by one with horse's head, was running rough–shod over the whole earth. The devas cut off the head of a horse and attached it to the trunk of Viṣṇu. Thus, Viṣṇu came to life again, and according to his orders the citals gnawed away the cord of Hayagrīva's bow as a result of which he was killed. (Devīmātmya, Prathma Skandha).

CHRIST IN THE BHAVIṢYA PURĀṆA

The *Bhaviṣya purāṇa* is already known as *Bhaviṣyat* in the *Āparastambīya Dharmasūtra*; so it is one of the oldest purāṇa-s attested to as a separate literary work. Yet the only printed edition now available, mention very recent historical events and also introduces biblical subjects and the figure of Jesus (Īśāmasīha)– topics which should be allen to the Purāṇic field of interest. The *Bhaviṣya*, following the fate of Purāṇa-s, underwent changes though the centuries, as is also attested in *Varāha purāṇa* (177.54-55), to such a degree that "the Bhaviṣya mentioned in Vāyu (99.267) is not the present one; but the ancient Bhaviṣyat mentioned Ap. Dh. S. or another. As will be shown later, there have been several stages in the development of this *purāṇa*, in one of which at least biblical topics were added. F.E. Pargiter says that "there can hardly be any doubt that this interpolation (*i.e.*, Bhav. III, 4. 17-19; 29-60; 5. 1-20) has been made very recently in view of Christianity." Although the passages mentioned by F.E. Pargiter do not contain the particular topic we are considering it would nevertheless seem only logical to apply the same conclusion to it also, as it deals with the apparition of Jesus to the emperor Sālivāhana. This awareness of the chronological development of a *purāṇa* is indeed a necessary means for understanding any *purāṇic* text but it is far from being the only one, or even the privileged instrument. Nevertheless all the modern scholars, while hinting at this *parvan* of the *Bhaviṣyapurāṇa* seem to have been viewing with only a chronological perspective. The aim of this study is first of all to enlarge the chronological vision of the topics of the *Bhaviṣya Purāṇa* to its proper dimensions and then to add other perspectives in order to arrive at the deepest comprehension of our purāṇic. text. Therefore, having stressed the importance of the living tradition in the process of *purāṇic* transmission side by side with its historical development, I shall see whether the modern additions of the *Bhaviṣya* can claim to be one of its fruits or not. I shall then apply the results of such research to *Bhaviṣyapurāṇa* III., 3.2. 21-32.

Although the *Bhaviṣya* is not the only *purāna* dealing with future events, yet its very name imposed on it the task of being always up-to-data. The result is that at present we possess not less than five different *Nhaviṣya purāṇa*-S. none of which can claim superiority over the others as for their authenticity is concerned. The printed addition contains 26,617

śloka-s (according to my calculations), although the colophons of the first 89 *adhyāya-s* (plus five or six more) of the *Brāhma parvan* pretend to belong to a *purāṇa* with fifty thousand *śloka-s* and the *purāṇa-s* attribute to it only 14,000 or 14,500 *śloka-S*. Moreover, the actual printed has four *parvan-s* against what is affirmed in *Nāradīya purāṇa* (1.100.4) and *Bhaviṣya purāṇa* itself (1.22-3), which attribute five *parvan-s* to it: but in conformity with *Saura purāṇa* (9.8c) and *Skanda*, Revā khaṇḍa (1.34 cd), which attribute to *Bhaviṣya purāṇa* only four *parvan-s*. Whether the *parvan-s* originally were five or four cannot be decided until a critical edition is ready or at least until a chronological priority is determined between the two statements. That the five names of the five *parvan-s* are known and not those of the four *parvan-s* may support the hypothesis of a more ancient appearance of the five parvaned collection. But I must add that there is also a tradition of *Bhaviṣya purāṇa* devided into two *khaṇḍa-s* , *pūrvārdha* and *uttarārdha*, with 512 *adhyāya-s*, which is supported by some MSS and appears in an edition printed at Lucknow according to Kṛṣṇamani Tripathi and indirectly testified at least by a Hindi translation. Jvālā Prasād Miśra gives, moreover, a detailed table of the contents of four different recensions of the *Bhaviṣya*, besides the Veṅkaṭeśvara.

The fluctuating situation we have seen in the *parvan* division of the *purāṇa* appears also in the topics of the *Pratisara parvan*, to which we shall now pay special attention, as they concern directly the argument of this article.

It is first to do noted that the name *pratisarya parvan* appears both in *Nāradīya purāṇa* (1.100. 8c., 11a), in *Bhaviṣya purāṇa* (1,23c) and in the actual printed edition of four *parvan-s*, although in the printed it is the next-to last *parvan*, in *Nāradīya* and *Bhaviīya* it is the last. As for the contents, which constitute the most delicate problem and which are our main concern here, there is no definite answer in tradition. *Nāradīya purāṇa* (1.100. 10ab), in fact, write:

The only subjects mentioned in these *śloka-s* are a great number of *kathā-s* of (कथान्वितम्) of different arguments (नानाख्यान.). Such an indefinite statement presupposes, perhaps, that even at the time of *Nāradīya* 1.100 the topics of this *parvan* could not be classified in any other way than through a vague '*nānākhyāna*'. We can suppose that the *Pratisarga parvan*, more than any other, bore the responsibility for the name '*Bhaviṣya*' being to this purāṇa; more than all the other *parvan-s* it was meant to narrate future events and thereby more liable to receive new additions to keep the *purāṇa* up-to-date in different ages. This process of inserting new topics is peculiar to the whole *purāṇic* literature, and is not appreciated by those scholars, who try to reconstruct the 'original' *Bhaviṣya* and are therefore particularly opposed to this method of proceeding. Th. Aufrecht, says M. Winternitz, has unmasked (the *Bhaviṣya-*p which appeared in Bombay in 1897 in the Śrī Veṅkaṭeśvara Press) as a 'literary fraud'. For P.V. Kane. "The *Pratisarga parvan* is a modern fabrication containing stories of Adam and Eve, Pṛthvīraj and Saṁyogita; the mlecchas of Dehali, Rāmānuja, Kabir, Narasri (Narsi?), Nanak, Chaitanya, Nityānanda, Raidas, Raidas, Madhvācārya, Bhaṭṭojī etc..." H.P. Shastri affirms that: "If any value is to be attached to the statements in the *Nārada-purāṇa* nearly half of the Veṅkaṭeśvara edition is to be rejected for the Veṅkaṭeśvara edition speaks of Akbar, Salim, Aurangzeb and other Moghul emperors, and of much later history," F.E. Pargiter writes: ".. the *Bhaviṣya* (...) has been unscrupulously tampered with in order to keep its prophecies up-to-date, and text now presented in the Veṅkaṭeśvara edition shows all the ancient matter

utterly corrupted, but the prophecies brought boldly down to the nineteenth century". The words of Kṛṣṇamani Tripathi and Madhavācārya Shastri are no less harsh. More balanced, perhaps, is Baladeva Upādhyāya's statement, which compares the recent additions with those made in the previous stages of development of the *purāṇa* and the thus puts the ancient and the modern on the same footing.

The attitude of the scholars quoted is correct as far as it stresses that the new additions should be clearly recognisable as such and any attempt to camouflage them in an alien context will serve only to hide the chronological truth. It is praiseworthy, in my opinion, to point out that such a way of writting is against a sort of professional honesty. On the other hand, why should a tradition be shorn of one of its privileges, that of assimilating into its stream news events, giving them an interpretation befitting its own structure? The purāṇa-s are still a living and development tradition; they are thus liable to change and growth. The way the *purāṇic* texts have been handed down shows that they have been developing for centuries and that now they are far from being definitely fixed. The *Padma, the Vāyu, the Skanda* for instance have two different arrangements and editions. Even the Critical edition of the *Vāmana purāṇa* had to accept in its body a portion which is attested to in some MSS only. In fact, all the attempts of fixing a specific *purāṇic* 'canon' which appeared in course of time, have failed. The *Pañcalakṣaṇa*, lists of numbers and names of the *purāṇa*-s and their *śloka-s* and their contents as it is found in *Nāradīya* (1.92-109), *Matsya* (53), *Agni* (272), *Agni* (272) and *Skanda* (VII. 2.1) all show that on several occasions the necessity of an arrangement was felt although no durable result was ever reached, so that at present many *purāṇa-s* should be considered largely spurious if collated with those attempts of arrangement. In fact, they continued their evolution in spite of what had been the attempt to stop their development and growth. Till the moment a specific purāṇic text fails to be accepted as definitely fixed, the living tradition can rightly add to it at any time. The only problem will then be to know whether the addition is really fruit of a tradition or of a single person, and whether the new insertion is accepted by the living tradition or rejected. Do the additions actually found in the Veṅkateśvara edition of the *Bhaviṣya purāṇa* find any correspondence in the living tradition or are they are product of a single person, not accepted by tradition? We come, in this way, to the central point, which is to see how far some parts of the *Pratisarga parvan* are reliable: in other words, to find out whether *Bhaviṣya* III.3.221-32 is a passage cut off tradition and therefore to be rejected, on whether it is representative of a living current of thought and therefore to be accepted.

The Veṅkaṭeśvara ed., at the end of the *Pratisarga parvan* confesses that the *parvan* is based on a single MS and requests anyone who knows the where as abouts of other MSS to inform the editor. From Jvālā Prasād Miśra we learn that the MS was prepared the Thakur Mahan Candar of Amṛtsar by consulting an old book lying in that town. If J. P. Miśra's information is correct then at least some *adhyāya-s* of the *Pratisarga parvan* of Veṅkaṭeśvara bed. Are older than the printed edition and they perhaps represent Panjābi tradition. In Vārāṇasī on the other hand, among the few MSS of *Bhaviṣya purāṇa*, almost all the mainly concerned with the nine *kalpa-s*–a topic that belongs to the *Brāhma parvan* alone or to the *Brāhma, Vaiṣnva* and *Śaiva parvan-s*. In the Sraswatī Bhavan of the Saṁpūrṇānanda Saṇskṛta

Viśvavidyālaya (Vārāṇasi) the MS 14,667 (*Bhaviṣya p.*)... a very short MS in bad condition– in the colophon says: इति भविष्यत्पर्वणि मध्वसंप्रदायप्रवर्तनं नाम चतुर्थाध्यायः। The '*sampradāya*' mentioned here is one of the 'new' subjects of the *Pratisarga parvan* in Veṅk. ed. In the Saraswatī Bhaṇḍār of Rāmnagar (Vārāṇasī) the MS 36/182 (*Bhaviṣya*-p) speaks of Vallabhācārya, Delhi and modern Paṅḍits who have cultivated Bhakti. The MS is so obviously a modern work that it has been entitled 'आधुनिक भविष्योत्तर पुराण' on the cover, although later the colophons simply say 'इति श्री भविष्यपुराणे'। The presence of these two MSS points to the existence of an innovatory tendency in the *Bhaviṣya purāṇa* continuing to the present time, even in Vārāṇasī. H.P. Shastri, speaking of the collection of MSS in the Sanskrit College, Calcutta, says that "there is a MS called *Brāhma-khaṇḍa* of the *Bhaviṣya Purāṇa* which is merely a very recent gazetteer of Bengal and surrounding countries. It is so recent that it speaks of the last Mohammedan capital of Bengal as Morasidabāda, a name given to it by Murshid-Kuli-Khan, the Subhadar of Bengal, in the year 1704. That MS must be spurious. I, however, examined another MS of the *Brāhma-khanda* at Hatwa which agrees generally with the text of the Veṅk. ed. and ends with the ninth lunar mansion. In Bengal, then, beside the better known edition of the *Bhaviṣya purāṇa* as represented in the Veṅk. ed., there are MSS with some innovations which introduce modern matters in the Purāṇa, The fact that H.P. Shastri is inclined to judge that MS as spurious is irrelevant for our purpose. From Panjāb, then, to Bengal through Vārāṇasī the innovatory current was at work in the last two centuries, neither more nor less than in other periods, to make the *Bhaviṣya* evolve, just as in previous centuries a similar tendency brought modifications to the other Purāṇa-s including the *Bhaviṣya* as well. That Monier-Williams says "the *Bhaviṣya Purāṇa* ought to consist of a revelation of future events by *Brahmā* but contains scarcely any prophecies. This work is rather a mannual of religious observances..." should not be interpreted to mean that he had seen a *Bhaviṣya* superior to the printed one, not yet encumbered, so to speak, with all the additions of the Veṅkaṭeśvara edition. It simply denotes that he consulted a different edition. Jvālā Prasād Miśra, as we have seen, gives an account of four different *Bhaviṣya-s* Nageṅdranātha Vasu in his *Viśakośa*– referred to by H.P. Shatri– speaks of three different kinds of *Bhaviṣya* and *Bhaviṣyottara* as the fourth. Even in the small collection of *Bhaviṣya* MSS of Ramnagar (Varaṇasī), already mentioned, such differences in the texts are well represented. So Monier-William's statement is too broad, as it applied to *Bhaviṣya Purāṇa* tout-court, with no knowledge, perhaps, of alternative texts. The conclusion of all this seems to be that the *Bhaviṣya Purāṇa* printed in 1897 represents only one of the possible texts that could have been printed. In fact, unlike the other Purāṇa-s which has undergone all their changes in previous centuries, the *Bhaviṣya* was still underdevelopment at that time. Moreover, the presence of signs of such a development in three different areas, as shown above, seems to prove that not all the modern changes of the printed edition are the work of a single person nor did they take place necessarily in a single place or in a short time.

Bhaviṣya Purāṇa III. 3.2. 21-32, which we will now examine, is a concreate example, it seems, of a passage representative of a trend then existent. Even though it was written by an individual, it has the right to be accepted in the *Bhaviṣya* because it was an expression of the living tradition.

All these themes enter into a broader context relating some of the events in the history of

the *Mleccha-s.* In this connection are also mentioned Muhammad (III. 3.3) the Buddhists, the Jains and down through the centuries many other kings and famous persons. The *Mleccha-s*, in turn, are introduced as a particular example of the dynasties of *Kaliyuga,* which form the basic topic of the *Pratisarga parvan.* The *Bhaviṣya Purāṇa*–according to F.E. Pargiter–is the source from which the accounts related to the dynasties of *Kaliyuga of the Matsya, Vāyu* and *Brahmāṇda Purāṇa*-s have been obtained. But he adds that "the only copy of the *Bhaviṣya* I have seen, containing the dynastic matter, is the Śrī-Venk. edition (p.V)... but its account is altogether vitiated and worthless (p. VII)... It is, therefore, as it exists now of no value for the present purpose and has been left out of consideration" (p. VIII).

Another point on interest is represented by interpretation of the word '*Masīha*' in *śl* 30. In this *śloka* the word is used without '*iśa*', which stands for 'Jesus': so the *śloka* is intended to explain the meaning only of 'Messiah'. Jesus was called *Masīha,* seems to suggest *śl.* 29cd-30ab, because, being the unchageable (*acala*) Lord himself he removed the transient (*cala*) elements. Now in the whole *Brāhma parvan,* where the cult of the Sun is widely presented, *Sūrya* (or synonymous) is never described as *acala.* Moreover, the expression itself '*tattvānāṁ calabhūtanām*', of *śl.* 30 is unusual, although what is meant through it is surely common. The *śloka* identifies *Masīha* with impermanence, but the counterposition "*acala-cola*" and the meaning implied seem to be on the same line of, *e.g.,* Maulvi Muhammad Ali's commentary to Qur'ān (III. 44). The commentary gives as the most probable interpretation of the word *Masīha* 'one travels much' according to one meaning of the root 'MSH' in Arabic such as interpretation of the term is not available in the Qur'ān, but 'it is the explanation, says the above mentioned commentary, which (...) lends support to the evidence recently discovered which shows that Jesus travelled in the East after his unfortunate experience at the hand of the Syrian-Jews and preached to the lost ten tribes of the Israelies who had settled in Afghanistan and Cashmere. The play on the words '*acala-cala*' or *śl.* 29-30, although common in Sanskrit Literature, seems thus to be an attempt to interpret "Christ" as a kind of 'wanderer'; an interpretation, that is strongly sustained by Mirza Ghulam Ahmad of Qadian, founder of the Ahmadiyya Movement in Islam at the end of XIX Cent. To understand fully such a passage, therefore, it seems that we have to delve into the movements that shook Northern India in the last century, *i.e.* into the Indian Renaissance.

The passage may be interpreted as the author's sad reflection on the miserable condition of the *sanātana dharma* as a result of foreign domination. We have here, then, the key for understanding the reason for these insertions; all the biblical stories and the apparition of Jesus to Sālivāhana, should perhaps be interpreted as an attempt of some Hindus to assimilate in their tradition all the values of the conquerors. Everyone who is familiar with Indian literary and religious history knows very well such reactions that took place several times through the centuries. This seems to be enough to realise that the insertions of Hebrew-Christian subjects can have been composed in circles that tried to react concretely to the foreign rulers.

As for *Bhav.* III. 3.2.21-32, in particular, it seems to have been also influenced, as already hinted, by that movement which brought some Muslims and some Europeans to suppose that Jesus had come to Kashmir either before preaching to the Jews or after his 'apparent' death on the cross or both. This problem would itself require another article. Here is only mentioned

although I think it is very important for grasping the meaning of the passage which is here the object of study.

Thus, if we want to understand the *purāṇic* passage dealing with Hebrew-Christian tradition we have to investigate into the apologetically movements which gave birth to many Hindu booklets as answers to the missionary preaching of Christianity. We must not be satisfied simply with a rejection on the basis that the passage is found in only one edition of the *Bhaviṣya Purāṇa*. Even if the actual words of the Veṅkaṭeśvara bed. are the product of a single man, yet we have to go back to the time in which the tradition of Christ in Kashmir was spread. One also has to take seriously into account how much the *purāṇic* literature, printed or not, has been influenced by the Indian Renaissance. It can be said, therefore, that, although the problem of insertion in the *Bhaviṣya purāṇa* of passages dealing with Hebrew-Christian religious matter, might at first sight appear easily soluble simply by their expulsion from the body of the *purāṇa-s* as not ancient *i.e.* spurious, yet one has to realise first of all the fact that new topics were inserted in the *purāṇa-s* from early times, that such a procedure belongs to the *purāṇic* feature itself and the process of *purāṇic* growth does not seem to be quite over. Moreover, one has to study carefully the reasons for such insertion, because that will shed light on an aspect of the Indian Renaissance and point out the impact which the theory of Christ in Kashmir had on some Hindus and perhaps will help us to realise that even if the insertion has been made by an individual, it represents the attitude of a living tradition in a particular moment of history.

When once Dharmaputra was closeted with Pāñcālī in amorous talks Arjuna by mistake entered the room and was thus compelled as per a previous mutual agreement to go on a pilgrimage for a year. During this exile he married the serpent girl Ulūpī. After that he proceeded again on his pilgrimage and reached a state called Maṇalūr. Maṇalūr was then reigned by a king called Citravāhana. Citrāṅgadā was the daughter of Citravāhana.

An ancestor of Citravāhana greatly grieved by the lack of a son, did great penance to propitiate Śiva and Śiva blessed him and said that in future he and his successors would get a son to keep their line unbroken. Accordingly all the forefathers of Citravāhana got a son each but when it came to the turn of the latter he got a girl instead.

Arjuna accidentally saw Citrāṅgadā and fell in love with her, and knowing that, the king received Arjuna in his palace and requested Arjuna to marry his daughter. Arjuna married her and couple got a son named Babhruvāhana. Promising them that he would come back and take them to Hastināpura Arjuna continued his pilgrimage. (Chapters 219, 220, and 221, Ādi Parva).

When after the great epic battle Dharmaputra conducted an Aśvamedhayajñva it was Arjuna who led the sacrificial horse to the south. When Arjuna came to Maṇalūr he came against Babhruvāhana who challenged him for a fight. In the grim battle that ensued Arjuna fell dead by the piercing arrows of Babhruvāhana, his own son. At that time Ulūpī and Citrāṇgadā came to the scene and seeing Arjuna lying dead, Ulūpī brought the diamond, Mṛtasañjīvanī, and placing it on Arjuna's face brought him back to life. (See Babhruvāhana for details). After this incident all of them, Citrāṅgadā, Ulūpī and Babhruvāhana went to Hastināpura alongwith Arjuna. (Chapter 79 to 81, Aśvamedha Parva).

CIRĀYUS

An ancient king of the country Cirāyu. Nāgārjuna was a minister of this king. Nāgārjuna knew the secret of 'Rasāyanasiddhi'. Once Nāgārjuna prepared a medicine for himself and the king which if taken would keep them eternally young. They took medicine accordingly.

After some days a child of the minister died. Grief-stricken Nāgārjuna decided to prepare Amṛta which would eradicate death from this world. He had prepared it but there remained one more medicine to be added to this. The auspicious moment to add the same was to come only after five days and Nāgārjuna waited. The Devas were frightened. If Amṛta was made available on earth would become Devas. Devas could not bear this and so they sent the Aśvinīkumāras to the earth to persuade Nāgārjuna to desist from his work of preparing Amṛta. Further they informed him that his dead child was living happily in heaven. He agreed to stop his work.

After sometime Cirāyus crowned his son Jīvahara as the heir-apparent. Overjoyed Jīvahara ran to his mother Dhanaparā to give her the glad tidings. Dhanaparā told her son thus: "My child, why should you be so happy to think that you have become the heir-apparent. Several sons of your father had already become Yuvarājas and died before becoming king. Your father has taken a medicine from Nāgārjuna and that will keep him eternally young. None of his sons can aspire to be the king. Your father is now eight hundred years old and will live ling. Many of you will become Yuvarājas but not the king. I will therefore suggest a way to tide over this difficulty. Everyday in the afternoon Nāgārjuna would come outside the palace and enquire whether anybody is in need of anything. At that time he would give whatever was asked for. It is an opportunity when you can ask for his head. When Nāgārjuna is dead your father would either die of grief or go to the forests. Then you can become the King."

Jīvahara was pleased to hear this suggestion and he went that after-noon to the palace of Nāgārjuna and when Nāgārjuna as usual came out with his query Jīvahara asked for his head. Most willingly Nāgārjuna offered his head to be chopped off. But the effect of the medicine made even the strongest cut by the sword ineffective. Jīvahara lost many swords without Nāgārjuna getting even a small scratch on his neck. The hubbub brought the king to the scene and he immediately asked Nāgārjuna to withdraw his head but Nāgārjuna refused saying, "Oh, King, in my ninety-nine previous births I have offered my head like this and please do not ask me to desist from making this offer for the hundredth time".

So saying he embraced the king and taking a powder from his body smeared it on the sword and asked Jīvahara to strike again. This time very easily Jīvahara severed the head from the body of Nāgārjuna. The King was greatly aggrieved and he renounced all and went to the forest and led a pious life.

Cirāyus' son Jīvahara became king. But Nāgārjuna's sons killed him and his mother died of grief. (Taraṅga, Ratnaprabhā Lambaka, Kathāsaritsāgara).

CITAL (Termites)

Cital has got its own place in the *purāṇas.* Devī Bhāgavata has the following story about the origin of it.

Mahāviṣṇu one looking at the face of Lakṣmī laughted without any apparent reason. Kakṣmī, thinking that Viṣṇu was laughing at her and that he had an eye on some other woman more beautiful than her lost her temper and cursed Viṣṇu that his head would be severed from his body.

No sooner was the curse pronounced than the Asuras came in batches fully armed and challenged Viṣṇu to war. Single-handed the Lord fought the Asuras with one bow. The fight did not end though it continued for thousands of years. Viṣṇu felt third and decided to rest awhile. He planted one end of the untied bow on the ground, rested his chin on the other and sat in Padmāsana. Being very tired the Lord remained asleep for a long time in this posture.

About this time the Devas made preparations to perform a yajña. All the devas except Mahāviṣṇu attended that yajña. Since he was the master of yajñas performed for purposes of the Devas they could not begin it in his absence. So, Brahmā and others went in search of Viṣṇu to Vaikuṇṭha. But he was not to be found there. Then Brahmā and others found out with their eyes of knowledge where Viṣṇu was and they went to the place where he was sleeping. They waited therefor a long time, yet Viṣṇu did not awake from sleep. Then Brahmā hit at a plan to awaken Viṣṇu. It was to create citals (termites) to eat the end of the bow. When they had eaten away the end of the bow planted on the ground the cord binding the two ends of it would break, the bow would straighten up and the speedy movement of it would awaken Viṣṇu.

According to this plan Brahmā created citals, but his other plans were not acceptable to the citals. They argued that the advantage of awakening the Lord from sleep would go only to the Devas, while its sin would fall upon them.

They argued,
Nidrābhaṅgaḥ kathāchedo
Dampatyoḥ prītibhedanam/
Śiśumātṛvibhedaśca
Brahmahatyāsamaṁ smṛtam//*

Brahmā conceded the justness of this argument and agreed that, in future, a part of the result of yajñas shall go to citals. It was after this that havis (as crificial offering) which, in the course of being submitted to the fire falls on the sides of the pit of fire became the share of citals (termites).

CITRAPUṢPAM

A garden where peculiar kinds of flowers grow. This garden is on the higher planes of Mount Sukakṣa to the west of Dvārakā.

CITRARATHA I. (AṄGĀRAPARṄA)

A devagandharva.

Citraratha was the gandharva son Kaśyapaprajāpati of his wife Muni. (Śloka 43, Chapter 65, Ādi Parva).

The greatest event in the life of citraratha alias Aṅgāraparṇa was the defeat he suffered at the hands of Arjuna. The Pāḍavas after their escape from the lac palace (Lākṣāgṛha) through

a tunnel arrived in a forest and there they killed the demons Hiḍiṁba and Baka. One night they were walking along the shores of the river Gaṅgā when they heard a sound of somebody bathing in the river. Arjuna who was walking ahead waving a country torch went to see who was bathing at that time of the night. Arjuna then saw Citraratha enjoying a bath with his wife Kumbhīnasī. That period of the night was allotted to the gandharvas, and human beings were not expected to be out walking at that time. Citraratth felt it impertinent that Arjuna a human being should be out walking at night and peep into the privacy of the gandharvas. The gandharva and Arjuna so entered into a combat. Citraratha who was a great fighter was, after a grim battle, subdued, bound and foot, and brought before his brothers by Arjuna. Kumbhīnasī followed her exhausted, powerless and spiritless husband and pleaded to Dharmaputra to release him Dharmaputra advised Arjuna to do so and on getting his release he taught Arjuna the famous Cākṣuṣividyā–the magic art of seeing by one's own eyes anything and everything in the three worlds: Heaven, Earth and the netherworld. Manu was author of this magic art and from him Soma learnt it and from Soma Viśvāvasu, from Viśvāvasu, Citraratha and from Citraratha, Arjuna. Besides this Citraratha gave Arjuna many chariots and horses.

In return Arjuna taught him the secret of the missile Agniśira. Exchanging and affection thus Citraratha and the Pāṇḍavas became friends. He then narrated to he Pāṇḍavas many interesting stories, of which the following are a few. The story of the feud between Vasiṣṭha and Viśvāmitra, story of Tapatīsaṁvaraṇa and tales about the sage Parāśara, Kalmāṣapāda, Adṛśyantī, Bhārgavas, Kṛtavīrya and Aurva. Citraratha advised the Pāṇḍavas to have a priest for the sacrificial rites and it was thus that they engaged Dhaumya as their family priest.

Since Arjuna had destroyed all the chariots belonging to Citraratha, the latter got a name 'Bhagnaratha' (devoid of chariots). Citraratha admitted that Arjuna could conquer him because of his vow of celibacy.

CITRASENA

A gandharva. There is reference to this Gandharva in many places in the *purāṇas*. He had two wives Sandhyāvalī and Ratnāvalī.

(1) *How Arjuna saved him.* Once when Citrasena with his wives was travelling in the aerial car the spittings of Citrasena fell upon the sage Gālava who was doing his *sandhyā* rites then. The sage complained about the incident to Śrī Kṛṣṇa who promised to bring to him the head of Citrasena before sun-set. Sage Nārada informed Citrasena of his vow of Kṛṣṇa. The Gandharva was taken aback and did not know what to do. But Sandhyāvalī and Ratnāvalī went and sought the help of Subhadrā. They made a fire pit in front of her house and decided to end their lives alongwith Citrasena by juming into the fire. While Citrasena was circling the fire-pit before jumping into it his wives wept loudly and hearing the noise Subhadrā come out and saw what was happening. They then took from Subhadrā a boon to the effect that they should be allowed to live with their husband. It was only after granting them the boon that Subhadrā understood the whole situation. Subhadrā was in a fix but Arjuna assured her that Citrasena would be protected at any cost. Arjuna very cleverly shielded all the arrows sent against the Gandharva by Kṛṣṇa and gradually the fight came to be one between Arjuna and Śrī Kṛṣṇa. Subhadrā came between them and it was found difficult to continue the fight. Śrī

Kṛṣṇa advised Citrasena to bow down and touch the feet of Cālava. Citrasena obeyed and the issue settled without harm to both the parties.

(2) *Arjuna defeats Citrasena.* While the Pāṇḍavas were in exile, Duryodhana knew through a spy that they were camping in the Dvaitavana forest. Prompted by Karṇa Duryodhana programmed to go to Dvaitavana with his retinue to enjoy the sight of the suffering Pāṇḍavas. So they started to the forests under a pretext of an annual stock-taking of the cows. They reached Dvaitavana with a huge army. There they split into parties and roamed about making merry by themselves. Soon one of the parties reached a pond near the hermitage of the Pāṇḍavas. They saw a few Gandharvas making merry in the pond. With the usual haughtiness they commanded the Gandharvas to leave the pond and make room for Duryodhana to come and bathe. The Gandharvas did not pay heed to their words and on being informed of this Duryodhana went to fight with the Gandharvas. It was Citrasena who led the Gandharvas and by his incessant shower of piercing arrows split the Kaurava forces and made them flee for life. Duryodhana was isolated from his army, was bound hand and foot and taken a prisoner. In their sheer helpleness they approached Dharmaputra in his hermitage and acquainted him with the pitiable plight of Duryodhana. Dharmaputra asked Arjuna to go to the help of the Kauravas. Arjuna faced Citrasena in a grim combat. Citrasena then appeared in his real form and Arjuna knew that he was fighting a friend. Then at the request of Arjuna Citraratha released Duryodhana. (Chapters 239 to 243, Vana Parva).

(3) *Other details* (1) This Gandharva occupied a seat in the court of Yudhiṣṭhira along with twenty-seven other Gandharvas and a few Apsarā maidens. (Śloka 32, Chapter 4, Sabhā Parva).

(2) Citrasena is a member of the court of Kubera also. (Sloka 26, Chapter 10, Sabhā Parva).

(3) Citrasena used to attend the court of Indra also at times. (Śloka 22, Chapter 7, Sabhā Parva).

(4) At the invitation of Indra Arjuna went to devaloka and Citrasena taught him dance and music. It was during this visit that Arjuna threw a cold blanket on the amorous approaches of Urvaśī and was consequently cursed by her to be an eunuch. It was through Citrasena that Indra sent word to Urvaśī to console Arjuna and give relief from the curse. (Chapters 45 and 46, Vana Parva).

THE CITRASUTRA

Polite education required a knowledge of several fine arts in addition to erudition in literature, rhetoric, grammar, logic, systems of philosophy and vast acquaintance with allied subjects. One of the common literary games *prahelikā*, a variety of which was *antādi* requiring a vast fund of memorised verses to quote, *samayocitapadyamālikā*, ready wit to whip up appropriate quotations for an occasion, is an indication of how sharpened was the wisdom of *nāgaraka*, educated urbane man about town. Painting was rated high among these *vinodasthānas* (lit. seat of pleasure) hobbies. In the *Kāmasūtra*, Vātsyāyana described the set up and arrangement of the living room of a typical *nāgaraka*, an urban gentlement of taste with a knowledge of the *vinodasthānas* and a keen eye and ear for painting, dance and music.

This includes a *vīṇā* suspended from a peg, painting board, a box full of colours and brushes, a book of literary value: *nāgadantāvasaktā viṇā, citraphalakaṃ vartikāsamugakaḥ, kuraṇṭakmālāś ca, Kāmasūtra* 4.10. Śyāmilaka mentions a cup for holding colours casually kept on the window sill: *tato'ham asaṅgam ālekhyavarṇakapātram gavākṣād ākṣipya... Pādatāditaka*, p. 35.

The gentleman of leisure who learnt and practised art as a *vinodasthāna* could never dream of using it as a profession for his livelihood. That is why the *saṁvāhaka* in the *Mṛcchakaṭika* laments that an art, learnt as an accomplishment, had in changed circumstances, become his means of livehood. *Kaletīśikṣitā ājīvikedanīṁ, samuṛitā, Mṛcchakatika*. The courtesan, who was among the most accomplished, was no doubt an adopt in music, dance, painting, sculpture, literature and so forth, but Dāmodaragupta makes it clear that her effort to excel in her knowledge of the fine arts was more to brandish her accomplishments and attract attention as much by these as by her personal charm and stamina that she built up assiduously: *māṁsarasābhyavahāraḥ puruṣāhatipīlayā na tu spṛhayā ālekhyādau vyasanam vaidagdhyakhyātaye na tu vinodāya, Kuṭṭanīmata*, 307. Īśvaradatta defends the *veśavāsa*, the abode of courtesan by representing it as the very foundation of fine arts, wit and wisdom, and many accomplishments: *prāgalbhyaṁ sthānaśauryaṁ vacananipuṇatāṁ sauṣṭhavaṁ sattvadīptiṁ citrajñānaṁ pramodaṁ surataguṇanidhim raktanārīnivṛttim, citrādīnāṁ kalānām adhigamanam atho saukhyam agryaṁ ca kāmī prāpnotyāśritya veśam yadi katham ayaśas tasya loko bravīti, Dhūrtaviṭasamuāda*, p. 27. Still, however, the noble influence of painting as a great art was such that even the calculating courtesan could be madly in love with a not-too-prosperous master in painting by her passion for art. Śyāmilaka gives the instance of Kusumāvatikā, an accomplished courtesan, passionately adoring the able *citrācārya* Śivasvāmin mainly for his masterly in the art: *jānīta evāsmatsvāmī yathāsmatsakhyā kusumuvātikāyāḥ, priyavayasyaṃ citrācāryaṃ Śivasvāminam prati mahān madanonmādah, iti, Pādatāditaka*. p. 25.

The professional aspect of art was most pronounced among the courtesans, and the state gave special attention to the imparting of this knowledge to them by supporting *śilpins* who were instrumental in it. Kauṭilya makes it obligatory on the part of the state to support the art masters, that spread their knowledge among pupils from such professions as required proficiency in different branches of the fine arts as a mark of their accomplishment, as it thereby enhanced the prestige of the state itself through the renown of such professionals: *gītavādyapāṭhyanṛttanātākṣaracitravīnaveṇumṛdaṅgaparacittajñānagandhamālyasaṁūhanasampād-anasaṁvāhanavaiśikakalājñānāni gaṇikākādāsīraṅgopajīvinīśca grāhayato rājamaṇḍalād ājīvaṁ kuryāt, Arthaśāstra 2.27.44.*

It is this importance attached to the knowledge of fine arts and the popularity of the *vinodasthānas* among several amateurs that become almost an inducement to opulent charlatans to pretend a knowledge to which they could have no claim. Dāmodaragupta gives a telling example in Bhaṭṭaputra, who always carried in his hand a pair of paper-cut scissors to brandish in assemblies and impress his knowledge of elegant figure cutting, though, except for his self conceit, he had no knowledge of this or any other art for that matter: *patracchedam ajānan jānan vā kauśalaṁ kalāviṣaye, prakaṭayati janasamāje bibhrāṇaḥ patrakartarīm satatam,*

Kuṭṭanīmata 74.

Naturally, when some painters and sculptors excelled in their profession, the baneful influence of the courtesan dancers and those successful on the stage, development in them a certain ego and vanity, making them even overhearing in their attitude, though better birth, upbringing and reverence for the art would normally have given them greater humility: *adhyadhikaṁ dhṛṣṭatvam prāyeṇa hi śilpajīvino bhavati, āśritanartakavṛtter viśesato vijitaraṅgasya, Kuṭṭanīmata,* 878.

Painting among fine arts indeed became so important that it was elaborated as a science very much as dance or music. Such a sophisticated study naturally brought into being standards of art citicism like those of literary criticism in alaṇkāṛaśāstra.

A standard text as a desideratum is to be expected to exist for such elaborate study, which alone could provide the textual definitions of the delicate nuances of the art. Fortunately such a text has been found in the *Citrasūtra* of the Viṣṇudharmottara, an appendix of the Viṣṇupurāṇa, thanks to Professor Stella Kramrisch who translated and discussed this section over five decades ago. *Guṇas* and *doṣas*, merits and defects, the proper of portrayal of *rasas*, emotions, suggestive import, styles of execution, are all elaborated in the *Citrasūtra* of the *Viṣṇudha-mottara,* the standard text on the principles of painting. Was this text assiduously studied by the painters and connoisseurs? Is it known from any sources? Has it been mentioned as a standard book on art as the *Nāṭyaśāstra* of Bharata is known to be the standard text on dance? The answer is that a text, *Citrasūtra*, is mentioned in the *Kuṭṭanīmata*. The only Citrasūtra that we know is the one in the *Viṣṇudharmottara*. It very well answers the requirement of such a text, and has valuable material. *Nāgarakas,* connoisseurs of art, accomplished coutesans, painters and sculptors, among others that could a liberal education, studied the *Citrasūtra* alongwith other standard texts on other subjects like dance and music. Bharata's *Nāṭyaśāstra,* Dattila's text on music and the *Citrasūtra* are among the many standard books on the fine arts studied by the accomplished courtesan Mālatī as Dāmodaragupta has it: *bharataviśākhila-datt.lavṛkṣāyurvedacitrasūtreṣu, patracchedavidhāne bhramakarmaṇi pusta.tūdaśāstreṣu, Kuṭṭanīmata* 124.

The *Viṣṇudharmottara* elaborates, how to understand the principles of *citra* from the *Citrasūtra,* a knowledge of *nātya* or dance is essential, and to comprehend that, knowledge of *atodya* or instrumental music is a necessity, which, in its turn, requires proficiency in *gīta* or vocal music, this last, again, depending on a knowledge of language, both classical and unsophisticated, *saṁskṛta* and *prākṛta,* with its rich literature in prose and poetry, its peculiarities of grammar, prosody, nuances of usage, interplay of regional languages and so forth. So in fact all these are dealt with. It may be that, just as the principles of dance, music, rhetoric, etc., are enumerated here as in their individual regular elaborate texts, the principles of *citra* are briefly here and a more elaborate text on which this is based on for which this forms a nucleus does exist. But so for there has not yet been found another text styled *Citrasūtra,* though the study of it is mentioned so early as in the eighth century A.D.

The date of the Viṣṇudharmottara and the Citrasūtra which in part of it could help understanding this problem better. Dāmodaragupta, the Chief Minister of King Muktāpiḍa of Kashmir of the Karkoṭa dynasty, who was himself learned and a patron of letters, and in

whose court were such great literatures like Ānandavardhana, belongs to the eighth century. The *Citrasūtra* mentioned by Dāmodaragupta is to be understood as the *Citrasūtra* of the *Viṣṇudharmottara*, till any other independent text of that importance in textual content and with identical name is found.

Moreover the Viṣṇudharmottara itself is quoted by Śaṅkārācārya is his bhāṣya on the *Viṣṇusahasranāma*; *rasān ādatta iti raviḥ ādityātmā, rasānāṁ ca tathādānād ravir ityabhidhīyate'*. (1.30.16) *iti Viṣṇudharmottare... sarvasya jagatoḥ prasavitā savitā 'prajānāṁ tu prasavanāt saviteti nigadyate'* (130.15) *iti Viṣṇudharmottare, Viṣṇusaharsanama* 107. Śaṅkara lived in the eighth century. This is therefore anterior to this data. The attribution of some of the works to Śaṅkara has again been considered a problem to be determined. Śaṅkara wrote the most erudite *bhāsyas*, allegorical and philosophical hymns, as well as the simplest but most effective poems for educating the least sophisticated, educationally equipped and younger age groups. He met their capacity by reaching them at their level. An erudite Paṇdit does not talk to his grandchild in the terse language of Patañjali or Vācaspati Miśra. Śaṅkara had different levels to reach and different approaches to teach. He had to preach the ways of bliss through *jñāna*, the path of attainment of grace through *bhakti*, through *saguna* and *nirguṇa upāsana*.

The stamp of Śaṅkara's composition already noticed in his repetition of favoured phrases in more than one poetic piece is again chosen for quotation in inscriptions not too for remote in age. An example is *nalinīdalagatajalamatitaralam, tadvajjīivitam atiśayacapalam* from the *Mahamudgara* or *Bhajagovindastotra* as it is more popularly known, repeated in the *nalinīdalagatojalavat taralam kiṁ yauvanaṁ dhanaṁ cāyuḥ of the Praśnottararatnamālikā* 11. This is bodily dovetailed in the text of the Sevadi copper plate inscription of the Cāhamāna King Ratnapāla dated in the early years of the twelfth century A.D. Śaṅkara's date in confirmed as the eighth century by not only the mention of Bhagavatpāda Śaṅkara as the master from whom studied philosophy Śivasoma the venerable *rājaguru* of Indravarman I as given in an inscription in Pallava Grantha of the ninth century from Kambuja a feudatory state of Fu-nan in Cambodia: *yenādhītāni śastrāṇi bhagavacchaṅkarāhvayāt, niśśeṣasurimūrdhālimālālīmālālīdḥāṅghripaṅkajā*, Coedes, *G. Inscriptions due Cambodge* I, p. 37, but also from the protrait of his from one of the Pallave shrines in Kāñcpuram. In what esteem Śaṅkara was held during his own time is clear from the terms in which he is referred in the inscription 'as with his lotus feet kissed by the swarm of bees in the shape of the heads of the totality of intellectuals', and the importance accorded him by placing him next to Vyāsa and close to Dakṣiṇāmurti.

In discussing the data of the *Viṣṇudharmottara*, Dr. Kramrisch has argued that if Śaṅkara were known to this text he would have been made an attendant deity in the pantheon surrounding Viṣṇu. "Had Śaṅkara existed at the time of the compilation of the chapters on painting, the author would have incorporated him into the Vaiṣṇava pantheon in spite of his being an incarnation of Śiva", Kramrisch p. 3. Actually Śaṅkara is shown as seated to the right in adoration of Viṣṇu as a teacher. Gitācārya, with *akṣamālā* in his lower right hand and other attributes in the rest, a rare Gurjara Pratihara sculpture of the ninth century from Rajasthan in the collection of Mrs. Pupul Jayakar. This is contemporaneous with Vācaspati Misra, one

of the greatest intellectuals that commented on the *bhāṣyas* of the great *acārya*. Dr. Kramrishch's arguments is thus more than answered and confirmed by this very sculpture. The text of the *Viṣṇudharmottara* is unaware of Śaṅkara whom, however, the Pallava sculptor associated with Śiva in the company of Vyāsa and the Pratihāra sculptor with Viṣṇu as the expounder of the Gitā, the text of which is recorded by Vyāsa, who is identified with Viṣṇu. Śaṅkara quotes the Viṣṇupurāṇa 3.4.5. to identify Vyāsa, with Viṣṇu *kṛṣṇadvaipāyanaṁ uyāsaṁ viddhi nārāyaṇaṁ probhum, ko hyanyaḥ puṇḍarīkākṣāt mahābhāratakṛid bhavet.*

There is another feature in the sculpture from Kāñcipuram representing Vyāsa accompanied by Śaṅkara. The portrait type of Vyāsa already given in the southern recension of the *Mahābhārata*, preserved also in the text from Bali edited by Sylvain Levi, reads as 'dark like laden cloud, tawny in his bound up locks of hair, tall, staff in hand, antelope-skin covered, purifying the worlds by his look, the foremost of poets, son of Parāśara, reveals himself in the divisions of the *Mahābhārata: abhraśyāmaḥ piṅgajaṭābaddhakalāpaḥ prāṁśur daṇḍī kṛṣṇamṛgatvakparidhānaḥ, sākṣāllokān pāvayamānaḥ kavimukhyaḥ pārāśaryaḥ parvasu rūpaṁ vitanotu, Mahābhārata* 1. The Viṣṇudharmottara nearly repeáts it, describing Vyāsa as darkhued, of emaciated form, tawny in his tied up locks of hair and attended by his four disciples Sumantu, Jaimini, Paila and Vaiśampāyana: *kṛṣṇaḥ kṛśatanur uyāsaḥ piṅgalātijaṭādharaṁ, sumantur jaiminiḥ pailo vaiśampāyana eva ca, tasya śiṣyās tu kartavyās catvāraḥ paripārśvayoh, Viṣṇudharmottara* 3.85.65-66. The disciples are also shown with Vyāsa, though all of them including Vyāsa, are subordinated to Śiva as the supreme teacher, Dakṣināmurti, in the main niche, flanking which are two niches, where again a division of them is so made that Vyāsa and Jaimini representing *Pūrva-* and *Uttaramīmāṁsā* are prominent each in one. A significant addition in Śaṅkara in the group, and significantly very close to Vyāsa. The *Viṣṇudharmottara* mentions also the mode representation of Valmiki, a fair in colour, almost covered up by a mass of bound-up locks, lost in penance, peaceful, neither lanky nor obese: *gauras tu kāryo vālmīki jaṭāmaṇḍaladurdṛśaḥ tapasyābhiratas śanto na kṛśo no ca pīvaraḥ. Viṣṇudharmottara* 3.95.64. And we know only one instance of an image of his installed in the only temple dedicated to him in the far off village Tra Kieu in the province of Quang-Nam in Annam and equated with Simhapura, the ancient capital of Champa. This is again an early tradition, a tradition following the dictum of this next which is again thus proven to the anterior to the eighth century.

Dr. Priyabala Shah, in proceeding upwards from the latest works that mention the Viṣṇudharmottara, notes Hemādri's mention in the *Caturvargacintāmaṇi* in about 1260 A. D., and Alberuni's in about 1030 A. D. But these do not go beyond the mention of the name of the work. The specific use of special terms described in detail in the *Citrasūtra* of the *Viṣṇudharmottara* is found in a very early poem in a regional language in a casual way, establishing that the terms were already so wellknown and in use, and probably were so very much in vogue that they had become part of cultural life and existence, pointing to the next of the *Citrasūtra* to be so much anterior to it by several centuries. This reference is to the *vartanas* or modes if shading like *patraka* and *binduka* as well as the term *nimnonnata* used by Kalidasa and, earlier, in the *Mahābhārata*, from which quotes Kṣemendra. The passage occurs in the Telugu poem Kumārasambhava by Nannechoḍa claimed by Ramakrishna Kavi, who discovered

and made known to the world its rare manuscript and text, to belong to the ninth century, though another opinion believes it to be slightly later than Nannaya, the first of the three authors of the Mahābhārata in Telugu. The passage *patrakabindukanimnonnatambul alavaraci* is indeed revealing. It really points to a date for our text for anterior to it, and again confirms its date prior to the eighth century, already seen from its reference by Śaṅkara.

As has been discussed by Dr. Kramrisch and Dr. Priyabala Shah the *Viṣṇudharmottara* has freely drawn from earlier sources. The text of the *Nāṭyaśastra* has been of great help to the compilation of the chapters on dance in the *Viṣṇudharmottara.* Still there are some variations in the enumeration of the *karaṇas, aṇgahāras, hastas,* which do not in themselves constitute very special indications of date though some may constitute. Thus, the eight *rasas* of the *Nāṭyaśastra* constant here with the nine enumerated in the *Viṣṇudharmottara*. In the Ubhayabhisārika of Vararuci an interesting passage enumerating dance movements, flavours and musical rhythms confirms the *rasas* as eight-fold and shows its proximity to the *Nāṭyāśastra* in date. Priyaṅgusenā, the famous young dancer, combines in herself the basic requisites, like beauty of form, the bloom of the dawn of youth, alluring hue, great bodily sheen and several such others. Apart from this are her accomplishments in the art itself, her mastery over the four-fold *abhinaya*, the thirty-two varieties of hand movements, eighteen modes of glances, six stances, three-fold movements, eight flavours, tripartite musical rhythm and other such dance factors, which are, as the poet describes, beautified by their association with such a talended danseuse: *yasyās tāvad prathamaṁ rūpaśrīnavayauvanadyutikāntyādīnāṁ guṇānāṁ sampat, caturvidhābhinayasiddhiḥ dvātriṁśadvidho hastaprocāraḥ aṣṭādaśavidhaṁ nitrīkṣaṇam, ṣaṭ sthānāni, gatitrayam, aṣṭau rasāḥ, trayo gītavāditrādilayā, ityevamādīni nṛttāṅgāni tvadāśrayeṇālaṅkṛtāni, Ubhayābhisārikā* p. 142. Here the *rasadṛṣṭis* and *sthāyidṛṣṭis* are alone taken which explains the court eighteen. The number of *hastapracāras* here, taking only *asaṁyuta* and *saṁyuta* and including *nṛttahastas,* are exceeded by the enumeration given in the *Naṭyaśāstra* and the *Viṣṇudharmottara* by five and three respectively. These variations may not help in themselves to determine their relative position in age. Yet the number of *rasas* is not altogether to be excluded in the study of the age of the works. Dr. Manomohan Ghosh has felt that 100 B. C. could be date of *Nāṭyaśātra.* The dance sculptures from Bhārhut and Amaravati illustrating definite ideas in the technique of dance language confirm this date. This would only place the *Viṣṇudharmottara* later than the second-first centuries B.C. But how much later has to be determined.

Dr. Priyabala Shah discusses the similarity between Bhamaha's *Kavyālaṅkāra,* Daṅdin's *Kāvyādarśa* and the section on literature in the *Viṣṇudharmottara.* Considering the tendency in *alaṅkāras* gradually and diminish the importance of *prahelikas,* we may safely conclude that the text of the *Viṣṇudharmottara* with its eighteen *alaṇkāra* and twenty-four *prahelikas* has precedence in date over Bhāmaha and Dandin who give respectively thirty-nine and thirty-five *alaṅkaras* and the letter of these two, sixteen *prahelikas.* This would take the *Viṣṇudarmottara* before the seventh century.

Dr. Priyabala Shah has given another point to argue a date for the *Viṣṇudharmottara* in the fourth century. Taking the passage *caitro madhur it smṛtaḥ vaiśākho mādhavoḥ proktaḥ, Viṣṇudharmottara* 3.9.3, she points out that sixteen hundred years ago, the day of the vernal

equinox was the day when the sun entered the sign *meṣa*. The identity of the lunar months *caitra, vaiśākha, jyeṣtha, āṣāḍha* and the rest with the seasonal months *modhu, mādhava, Sukha, śuci*, etc., show that the beginning of spring was in *caitra* at that for off date, and the spring equinox was when the sun entered *meṣa*. The line *tulāmeṣagatc bhānau viṣuvaddinam ucyate, Viṣṇudharmottara* 3.9.6. is in support of this. Today, however, the spring equinox is twenty-three days earlier. The correspondance between the lunar and seasonal months is answered in all early works that go back before the fourth century like the *Amarakośa* and the *Arthaśastra*. In the former the lines are clear: *mārgaśiṛṣe sahā mārga āgrahāyanikaśca saḥ, pauṣe taiṣasahasyau dvau tapā māghe' the phālgune, syāt tapasyaḥ phālgunikas syāccaitre caitriko modhuḥ, vaiśākhe mādhava radho jyeṣḥo śukras śucistvayam, āṣāḍhe śrāvaṇe tu syān nabhas śrāvaṇikaśca saḥ, syur nabhasyaprauṣthapadabhadrabhādrapadāḥ samāḥ Amarakośa* 1.3.15-17.

The upper age limit has been held by her on the strength of the northern dress *udīcyaveśa* and *aviyaṅga* or *viyaṅga* mentioned for Sūrya as due to Magian influence from Persia that Sir R.G. Bhandarkar places in the third century A.D. But there are Kuṣāṇa images of Sūrya of the first and second centuries also. Examination of other early iconographic factors also described in the *Viṣṇudharmottara* considerably help in understanding the date of the text.

In the *Śatarudrīya* of the *Kṛṣṇayajurvedataittirīya saṁhitā, the epithet dhāvadbhyaḥ* indicates the running forms of deities in apposition to the standing and reclining. The *Viṣṇudharmottara* gives an excellent example for this in Vāyu, who is all the time on the move in the proverbial *vāyuvega* mentioned by Vālmiki in the context of Manumān's swift flight over the sea, *vāyuvegasavegasya, Rāmāyaṇa*, 5.37.45. On one variety of Kaniska's coins Vāyu is represented running very fast with dishevelled hair, holding the terminals of his upper garment filled with wind, indicating his swift movement *vāyupūritavastraśca dvibhujo rūpasaṁyutaḥ, kāryo gṛhītamastrāntah karābhyaṁ pavano dvija, uyāurttāsyas tathākāryo devovyākulamūrdhajaḥ, Viṣṇudharmottara* 3.58.1-3. This early form of Vāyu occurs only in this case and is never repeated in any later representation of the deity. In early medieval sculpture, Vāyu still carries the windfilled upper garment even as Agni, aflame in Gupta Sculpture, *jvālāmālākulaṁ, Viṣṇudharmottara* 3.56.1 has still flames on his shoulders in early medieval represenions. In later medieval sculpture, however, it is only the banner or his swift vehicle the deer that distinguish him. The striking coincidence of every detail of the description and the figure on this century coin is very significant indeed, especially when it is noted that this form never occurs any later.

In the case of Sūrya wearing *udīcya veṣa* or northern dress the mention of moustaches is significant. It not only follows as early Vedic description *hiraṇyasmaśru (Taittirīya Āraṇyaka)* but also points to the early Kusāṇa type that has the moustaches, absent in later sculptures of the deity. His attendants Daṇḍa and Piṅgala are also shown in *udīcyaveṣa* as described in the *Viṣṇudharmottara. This udīcyañeṣa* for Sūrya is reiterated in the *Bṛhatsaṁhitā* of Varāhamihira, an early Gupta text, *kuryād udīcyaveṣṁ gūḍham pādād uro yāvat, kamaladaradyutimukhaḥ kañcukaguptas smitaprasannamukhaḥ, Bṛhatsaṁhitā* 57.46-48. On the reverse of a copper coin of Huviṣka, shown riding an elephant on the obverse, there is represented Sūrya, whom the legent in Greek letters styles *Mioru* corresponding to Sanskrit *Mihira*. The deity is haloed,

wears long coat and top boots. This is the Central Asian *udīcya veṣa* for Sūrya, the dress of the Kauṣāṇa. The early indigenous type of turbaned, barebodied, garland-decorated Sūrya now changes into this Central Asian type. This latter is the form best known to the author of the *Viṣṇudharmottara* and he describes it.

The *Viṣṇudharmottara* makes a difference in the depiction of Skanda by mentioning four varieties, Kumāra, Skanda, Visākha and Guha. The first is six faced and the rest have each a normal single face. There is also an identification of Vāsudeva Viṣṇu with Kumāra as assuming that form to lead the army of the gods, *devasenā: caturmūrteḥ kumārasya rūpaṁ the vacmi Yādava, kamāraś ca tathā skando viśākhaśca guhas tathā, kumāras ṣaṇmukhaḥ kāryas śikhaṇḍakavibhūṣaṇaḥ... caturbhujo hi bhagavān vāsudevas sanātanaḥ, prādurbhūtaḥ kumāras tu devasenāninīṣayā, Viṣṇudharmottara* 3.71.3.3.7 We know that varieties of Kumāra were known even in the days of Patañjali who mentions individually Skanda and Viśākha as separate deities *śivas skando viśākha it, Mahābhāṣya*. The identity of Kumāra with Viṣṇu is rather confusing, as normally it is understood that the importance of Kumāra or Kārtikeya lay in his being the glowing power of Śiva himself, exceeding even solar effulgence, conserved in flaming fire to be the protector of the celestial army: *rakṣāhetor novaśaśibhṛtā nāsavinaṁ camūnām atyādityaṁ hutavahamukhe sambhṛīaṁ taddhi tejaḥ, Meghadūta* 1.46.

To understand this identity of Kumāra with Viṣṇu, the ancient name of Kumāra, Brahmanyadeva, denoting Kumāra on Yaudheya coins associating him with both the single-faced and six-faced form of the deity, and the ancient *mahāmantra* that associates the name Kṛṣṇa Vāsudeva, offer the clue. The Yaudheya, a warlike tribe renowned for their valour in battle, chose Kārtikeya as their war-lord and represented him holding a spear and inscribed the legend in Brāhmi *yaudheyagaṇasya jaya at brahmaṇyadevasya jaya at brahmaṇyadevasya yaudheyagaṇasya jaya*, having him ever before them as the ideal in military glory. The six-headed variety of Kumāra also represented on the Yaudheya coins leaves no doubt about who the Brahmaṇyadeva is. Kumāra is known from other sources also as Brahmaṇyadeva,... In the Bilsad inscription of Kumāragupta. Brahmaṇyadeva is clearly stated to be a synonym of Swāmi Mahāsena; and the line of Kālidasa's describing him as the wonderful form of the conserved effulgence of the Lord from all the three worlds is echoed: *bhagavatas trailokyatejassambhārasantatādbhutamārter brahmaṇyadevasya svāmimahāsenasyāy-atane, Corp. Inscr. Ind. 3*. pp. 44.45. The famous verse *namo brahmaṇyadevāya gobrāhmaṇahitāya ca, jagaddhitāya kṛṣāya givindāya namo namaḥ* associates Brahmaṇyadeva with Kṛṣṇa Vāsudeva. The *Viṣṇudharmottara,* being very close in date to both these traditions, voices this association with Viṣṇu as well, and explains the train of thought. It also takes into account the six-faced and single-faced form of the deity, the variety itself occurring on early coins.

The Vaiṣṇavite tradition of representing Saṅkarṣaṇa. Vasudeva, Pradyumna, Aniruddha and Sāmba is observed in one of the earliest sculptures of the early Pallavas of the Prākṛt characters, which hails from the Village Kondamoṭu in Guṇṭūr district. It is carved in the late Sātavāhana style developed during the time of the Īkṣvākus and contained by Pallavas whose territory extended here. It is one of the most important sculptures for the study of early Hindu iconography, particularly in south India. The central figure is an arresting one of Narasiṁha in almost complete zoomorphic form, as a lion seated on a throne, with only the addition of a

pair of human arms to carry the club and wheel. The early type of *śrīvatsa*, the symbol of Śri, is marked on the name just above the chest of the lion. There are two deities to the right of the lion and three to the left, all of them with a single pair of arms each. Flanking the lion, immediately near it, are Vāsudeva wearing a crown, with his right hand help up in *abhaya* and the left carrying the conch Pañcajanya, and Pradyumna holding a bow and arrow. To the right of Vāsudeva is Sāmba distinguishd by his long club, here looking almost a pestle, as usual in very early representations of Viṣṇu himself holding the club, more resting his hand on its side than holding it. To the left of Pradyumna is Saṅkarsana with a wine cup in his right hand. Beyond and at the end of the whole group is Anirudha with sword and shield as he should be represented. It is interesting that the text of the *Viṣṇudharmottara* gives these attributes as shown here though the sculpture is lightly earlier than the text: *cāpabāṇādharaḥ kāryaḥ pradymnaśca sudarśanaḥ, rājan dūruvādalaśyāmas śvetavāsā madotkaṭaḥ, kartavyaś cāniruddho' pi khadgacarmadharaḥ probhuḥ, sāmbaḥ kāryo gadāhastas surūpaś ca viśeṣataḥ sāmbāniruddhau kartauyau padmābhaū raktavāsasasau*. The *makaradhuaja* shown to the left of Sāmba is almost all for Pradyumna whose hands are both engaged. It is to the left as it should be, *uāmapārśuagataḥ karyā devānāṁ pravarā dhuajāḥ Viṣṇudharmottara* 3.85. 76-78 and 28. This also tallies with the text of the Bṛhatsaṁhitā of about the same period in the case of the Vāsudeva and Saṅkarṣaṇa. The former is to be, as in the sculpture, two-armed, with his right hand in *abhaya* and the left holding the conch, *dvibhujasya tu śāntikaro dakṣinahasto' paraśca śaṅkhacharaḥ, Bṛhatsaṁhitā* 57.35, *the latter* with his eyes rolling in drunken fantasy, a single ear-lobe decorated with jewel, the other free, *halapāṇir madavibhramalocanaśca kartauyo bibhrat kuṇḍalam ekam śaṇkhendumṛṇālagaumravapuḥ, Bṛhatsaṁhitā* 57.36. The description of Baladeva's drunken languor and rolling eyes and the special adornment of a single earlobe with *kuṇḍala* is answered in the *Viṣṇudharmottara* as well. It is interesting to note how this *Pañcavīra* group enshrined is mentioned in an early insciption from the village Mora in the vicinity of Mathurā. This early predilection for *Pañcavīras* disappears in favour of the *caturuyūtha* that later takes its place. This is point in favour of an early date for the *Viṣṇudharmottara* text that describes the five. But the *caturuyūha* concept is also portrayed with equal gusto. This as well as the lack of knowledge of Narasiṁha in nearly pure zoomorphic form in the *Viṣṇudharmottara*, that, however, knows Varāba in the therianthropomorphic and purely zoomorphic form as well, suggests its date as not earlier the third and nearer the fourth century A.D.

Early *Vakāṭaka* representation of Brahmā in the Elephanta caves in several panels, as among the numerous Devas hovering above and around the main form of Śiva, is indeed one of the most interesting. Brahmā us four-faced and four-armed wearing *jaṭa* locks and *kṛṣṇājina yajñopavīta*, sacred thread composed of deer skin, is mentioned for deity in the Śatarudriya in the epithet *upavītine*, and prescribed as essential for Vedic studied and performance of sacrifices, *ajinaṃ vāsa vā dakṣiṇata upavīya dakṣiṇaṁ bāhum uddharate.... yajñpavītyeva adhīyīta yājayed yatetavā, Taittiriya Saṁhitā*. *Kṛṣṇājina*, the skin of the black antelope, given in the text of the *Viṣṇudharmottara*, is not only very pure, but represents, by its white and dark shades, the *Ṛg* and *Yajurvedas* as they assumed this form as described in the *Taittirīya Saṁhitā*. The text of the *Viṣṇudharmottara* describes Brahmā as benign in his four faces, seated in

padmāsana on lotus, wearing the black antelope skin upper garment with matter hair, four-armed and on a fleet of seven swans, carrying waterpot and rosary: *Brahmāṇaṁ kārayed vidvān devaṃ saumyaṃ caturmukham, baddhapadmāsanaṃ tathā kṛṣṇjināmbaram, jaṭādharaṁ caturbāhuṁ saptahaṁse rathe sthitam, ekasmin dakṣiṇe panavakṣmālā, kamaṇḍalur dvitīye ca śarvābharaṇadhāriṇah, Viṣṇudharmottara* 3.44.5-7. It is interesting to compare with this the description of Brahmā by Bāṇa as riding a fleet of swans: *viśrāntam iva vitatapakṣatinā viyati pitāmahavimānahaṁsayūthena, Harṣacarita* 7. p. 60; *pitāmahavimānahaṁsakulapālaḥ paryoṭan aparavaktram uccair agāyat, Harṣacarita* 1. p.7. The significance in this case is that this form of Brahmā on fleet of swans, that does not appear in sculpture later than the fifty-sixth century, is an early concept fresh in the mind of the author of the *Viṣṇudharmottara.*

The *Viṣṇudharmottara* describes Indra with an eye horizontally placed on the forehead, a Kuṣāṇa feature that later survived for a long time later in Nepal disappearing altogether from India the early three, four centuries of the Christian era: *tiryaglalāṭagenākṣṇā kartavyaś ca vibhūṣitaḥ Viṣṇudharmottara* 3.50.3. This text also explains that his triple-eyed aspect is after Śambhu. It is wellknown that it is only in the early Kuṣāṇa *ekamukhaliṅgas* and in the inscribed Śiva with Gaurī from Allahabad of late Kuṣāṇa date that the eye on the forehead is horizontally shown, a feature also adopted for Indra very early and discontinued thereafter in India, though surviving in Nepal. So the mention of this feature in this text is again significant. The description here of the connotation of the four tusks of Airāvata, Indra's vehicle, is equally significant in reckoning the four expedients of royal prowess: *arthastvairāvaṇo jñeyo dantās tasya tu kīrtitāḥ, daivamantraprabhūtsāhaśaktayas tu mahābalāḥ, Viṣṇudharmottara* 3.50. 12. It is exactly the same idea that is voiced by Kālidāsa in his verse *suragaja iva dantair bhagnadaityāsidhāraiḥ, naya iva paḥabandhavyaktayogair upāyaiḥ, harir iva yugadīrghair dorbhir aṁśais tadīyaiḥ, patir avanipatīpatīnāṁ taiś cakaśe caturbhisḥ, Raghuvaṁśa* 10.86.

The panel of Naranyaṇa at Deogarh is the earliest known representing this form. It is indeed a striking example of harmony, meticulous in every details, as given in the text of the *Viṣṇudharmottara* Four-armed Nārāyaṇa and Nara with a single pair of arms are seated under a Badari tree, flanking it, wearing matted locks and black-antelope skin, holding the rosary, the very picture of tranquillity, one a complement to the other, one leg suspended and the other on or near the knee of the other: *dūruāśyāmo naraḥ kāryo dvibhujaśca mahābhuja, nārāyaṇaścaturbāhur nilotpaladalacchaviḥ, tayor madhye ca badarīkāryā phalavibhūṣaṇā, badaryām anu tau karyāmālādjarāvubhau, kṛṣṇājinadharau dāntau jaṭāmaṇḍaladhāriṇau, pādena caikena rathasthitena pādena caikena ca jānugena, kāryo hariścātra nareṇa bulyaḥ kṛṣṇo'pi nārāyaṇatulyamūrtiḥ, Viṣṇudharmottara,* 3.76.2-5. To this has to be added the text narrating the birth of Urvaśi: *narāyaṇena muninā lokānāṁ hitakāmyayā, prāptānāṁ vañcanārthāya devastrīṇāṁ mahāmuniḥ, sahakārarasaṁ gṛhya ūrau cakre varastriyam, citreṇa sā tato jāṭā rūpayuktā varāpsarāh, yāṁ dṛṣtnā vrīḍitās sarvā jagmus tā devayoṣitaḥ, Viṣṇudharmottara,* 3.35. 2-4.

One of the earliest representations of Viṣṇu as Vaikuṇṭha is in metal and is now in the Museum for Volkerkunde in Berlin. It is a late Gandhāran piece and is to be dated in the fourth-fifth century A. D. It is rare example still preserving earlier Gandhāra tradition. The crown is based on the early Indian turban getting transformed into a crown with circular

lotus-shaped jewel, *maulimaṇi*. The moustache, the muscular treatment of the body and the mode of garment worn, all recall Gandhāra work. This has been the inspiration for later representations of similar *caturvyūha* type of Viṣṇu with Narasiṁha-Varāha faces on either side and the Kapila aspect at the back as in the famous Vaikuṇṭha sculpture from Kashmir. The fat pot-bellied *cakra* as *āyudhapuruṣa* is delightfully treated as also Pṛthvi at his feet holding them on her palms. Noteworthy here are the details in the text of the *Viṣṇudharmottara* occurring visually in this figure. The circular crest jewel, *siraḥpadmas tathaivāsya kartavyaścārukarṇikaḥ* (3.15.5); the lower garment reaching his knee, *devaśca kaṭivāsena kāryo jānavalambina* (3.85.8); the garland *Vanamālā* up to his knee, *vanamālā ca kartavyā devajānuavalambini* (3.85.9); the full blown lotus in his right hand and a real conch shell in his left hand, *vāmapāṇigataṁ śaṅkhaṁ śaṅkhākāraṁ tu kārayet* (3.85.10); Pṛthvi at his feet and between them, holding them on her palms, *strīūpadhāriṇī kṣoṇi kāryā tatpādamadhyagā, tatkarasthāṅghriyugalo devaḥ janārdanaḥ* (3.85. 6-7); personified wheel to his left, potbellied, be jewelled and with glaring globular eyes, *vāmabhāgagataścakraḥ kāryo lambodaras tathā, sarvābharaṇasaṁyukto uṛttavisphāritekṣaṇaḥ* (3.85.13), all these specially tally as if one was made for the other. The four faces are the benign, leonine, porcine and of Kapila, *saumyaṁ pūrvaṁ nārasiṁhaṁ tu dakṣiṇam, kāpilaṁ vaktraṁ tathā vārāham uttaram* (3.4.11-12). In the context of the early date of this metallic sculpture, the reference to the early feature of the circular *maulimaṇi* on the headgear showing the transition from turban to crown in this text is indeed significant.

Metal images of the Cambā school of the eighth century recall to a certain extent earlier Gupta traditions blended with the Kashmiri, Gandhāran and Pratihāra elements. Of some of these images from the Brahmaur temple there is one which is rare and unique. There is only one example known of Narsiṁha of this type. And it is interesting that this form bas a special textual reference in the Viṣṇudharmottara. It is wellknown convention that sometimes attributes are not shown in the hands of deities. Their suggestion in hands in the *mudrā* for carrying them is a charming mode. Rāma or Tripurāntaka carry no bow or arrow. Vinādhara has his hands in the attitude of holding the lute that is never depicted, the lotus or lily is absent in the hand of Devi in the attitude of holding it. In the manner Narasiṁha is seated, on a lion throne, his uppear pair of arms lacking the wheel and conch, the lower pair immediately under the chin of the leonine face as if resting on the tip of the handle of the club, *gadā*. The blend of early Gandhāran and Gupta elements in this early medieval sculpture is most obvious. What is most note-worthy here again is the circular *maulimaṇi* on the headgear as in the earlier discussed Viṣṇu. The text of the *Viṣṇu*dharmottara is amazingly close to this unique form; *siṁhāsane sukhāsīnaḥ kāryo vā bhagavān hariḥ, gadāmastakavinyastakaradvitayabhūṣaṇaḥ* (3.78.9). When we remember this is the only example of this type, and still has lingering early features, the text becomes all the more significant.

In the early Pallava plaque of the fourth century from Peddamudiyam there are several early forms of deities including the *Śrīvatsa* symbol partially anthropomorphised. In this a band of lotus petals is shown on the head just below the crown. This tradition is continued in other similar but later Pallava representation in metal and stone, the former from Enāḍi and the latter from Kaveripākkam. The aid to understood this rare feature is again the text of the

Viṣṇudharmottara, that not only prescribed in representation of a lotus on the head of Śr. but also exploration as symbolic of *saubhāgya*, the essence of auspiciousness and good fortune: *devyaśca mastake padmam tathā kāryam manoharam, saubhāgyam tad vijānīhi, Viṣṅudharmottara* 3.82.8. In another still earlier panel from near Tenāli, there is Lakṣmi almost as she is shown in the Peddamudiyam plague but without the head and with a lotus in its stead.

A Pāla image of dancing Śiva is styled Narteśvara in the inscription engraved on its pedestal. The earliest images of this type are Gupta, of the fourth-fifth centuries. A classical example is from Nācnā, from Mrs. Pupal Jayakar's collection, graciously presented by her to the National Museum. The term Narśetvara occurs also in early medieval inscriptions in Cambodia. He is variously known as Naṭarāja and Naṭeśa and Ādavallān or Kuttan in South India, all meaning, no doubt, the best of dancers. But the term Narteśvara is spelt in the *Viṣṇudharmottara* to designate this from: *nṛttenārādhayannāste devaṁ cajragadādharam, nṛtteścaratvaṁ cāvāpa tuṣṭāva madhusūdanam, Viṣṇudharmottara* 3.34. 22-23. The tradition of Viṣṇu as Śeṣaśāyi watching Śiva dancing is very old and it is intimately associated with the Natarāja-Govindarāja complex in Cidambaram, the home of the Naṭarāja cult itself in South India, and is repeated in famous murals of both Kerala as from Ettumānūr. The term Nṛtteśvara that has been adopted in North India has its origin in the *Viṣṇudharmottara* text, that also bring together recumbent *Viṣṇu* and dancing Śiva, the one as the creator of the *aṅgaharas*, and the other rhythmic *nṛtta* with stress on *tāla* and *laya*.

The Sadāsiva aspect of Śiva as described in the *Viṣṇudharmottara* is a very important pointer to the monolithic three-faced Śiva in the central cell at Elephanta and in one of the Vākāṭaka caves at Ellora. The calm and serene central face is Sadyojāta, the face to the right is the terrible visage Aghora, to the left the sweet and charming Vāmadeva and on the rear Tatpuruṣa, respectively representing Śiva, Bhairava, Umā and Nandi, the fifth, too holy to permit cognisance, and of the nature of ether, is invisible. That is how the *caturmukhaliṅga* has its significance as Sadaśiva. It is mentioned by Bāṅa *caturmukhaṁ carācaraguruṁ bhagavantaṁ tryambakam* in the context of Mahaśvetā's worship of Śiva. The *Viṣṇudharmottara* mentions the attributes of each hand, bow and arrow for the central one, fruit and club for Aghora, mirror and lily for Vāmadeva and so forth. This is all so revealing when the monumental figure in the central cell of the Elephanta cave is observed. The *caturmukha* from Nācnā is another noteworthy example.

Dharma is described by Manu as *Vṛṣa*, as *uṛṣa, uṛṣo hi bhagavān dharmaḥ*, Manusmṛti 8.16, with four feet, *tapas, jñāna, yajña*, and dāna, which in turn is described by Udayana as in a sad condition of deterioration, dangerously poised on the last remaining leg which is equally impaired: *pūrvaṁ catuṣpād dharma āsīt, tataś tanūyamāne tapasi tripat, tato mlāyati jñāne dvipāt, samprati tanūyati yajñe ḍanaikapāt, so'pi pādo durāgatādivipādikāśatadūsito' śraddhāmalakalaṅkitaḥ kāmakrodhādikaṇtakaśatajarja-raḥ pratyaham apachīyamānavīryatayā itas tatas skhalannivopalobhyate, Nyāyakusumāñjali* 2.3. The *Viṣṇudharmottara* describes this as in anthropomorphic form, four-faced, four-armed and with four legs. Here *jñāna* mentioned by Udayana is replaced by *satya* making up *yajña, satya, topas* and *dāna* the four faces of Dharma, the four feet *śruti, smṛti, sadācāra* and *priyam ātmanah* as the four feet,

following Manu who says *vedo'khilo dharmanūlaṁ smṛtiśīle ca tadvidām, ācāraścaiva sādhūnām ātmanas tṛptir eva ca.* A rare representation of Dharma is in the Lucknow Museum and can be dated in about the 9th-10th century. A. D. Undoubtedly the significance of the four legs of Dharma and the anthropomorphic iconography given in the text is the inspirer of this sculpture, and for aught we know there should be an earlier Gupta representation. Dr. Bloch discovered at Basarh a terracotta seal with legend in Brāhmi *dharṁo rakṣati rakṣitaḥ*, a line from the Mahābhārata chosen by a high dignitary as his ideas in the Gupta period. This concept and text for it should be taken as indication of an early date.

The earliest sculpture of Saṅkarṣaṇa and Vāsudeva flanking Ekānaṁśā is of the period of transition from Kuṣāna to Gupta. The *Viṣṇudharmottara* has an elaborate description of this group which is important. The *Bṛhatsaṁhitā* gives exactly the same description of Ekānaṁśā as in the *Viṣṇudharmottara: ekānaṁśā kāryā devī baladevakṛṣṇayor madhye, kaṭisaṁsthitavāmakarā sarojam itareṇa codvahati, Bṛhatsaṁhitā* 57.37. In the Pañcāla Mitra series of coinage, the goddess on the reverse of Bhadraghosa's coin in the female deity Bhadrā, in allusion to the name of Bhadraghosa, as observed by Allan in his Catalogue of Coins of Ancient India, p. excii, 197, and plate. Bhadrā is Subhadrā, same as Ekānaṁśā. The *Viṣṇudharmottara* says: *ekānaṁśāpi kartavyā devī padmakarā tathā, kaṭisthavāmahastrā sā madhyasthā rāmakṛṣṇayoḥ* (3.85. 71-72).

The *Viṣṇudharmottara* suggests the depiction of only eight planets omitting Ketu: *aṣṭau vā tatra kartavyā grahāḥ ketuvivarjitāḥ, sūryaś śūkraḥ kujo rāhus sauriścandro budho guruḥ, krameṇānena kartavyaṁ tatra rājan grahāṣṭakaṁ* (3.85. 52-53). This is specially interesting an in the Gupta period, and even up the seventh-eighth centuries, Ketu was kept out of the row of *grahas* or planets represented. It is again a pointer to an early date for the *Viṣṇudharmottara.*

Added to this is the evidence of the Vākāṭaka paintings in the Ajaṇṭā caves that is revealing when examined in detail with passages in the *Viṣṇudharmottara,* that throw a flow of light on the proper understanding of several technical details in the paintings themselves.

Yet another pointer to the early date of the *Viṣṇudharmottara* is the wholesale absorption of portions of the *Citrasūtra* in the *Citralakṣaṇa* of the Buddhist *Tanjur,* which as a text on art was obscure for over sixty years in its German translation, and fortunately in more accessible now for study in its English version. The striking similarity of whole passages, even details of descriptions, classifications, identical phraseology that can be seen through even a translation of the third or fourth remote, is all telling. The English rendering is from the German version of the Tibetan form of the original Sanskrit text that was lost quite long ago. And yet the rendering in each case has been so faithful and literal that the close parallelism between the *Viṣṇudharmottara* and the *Citralakṣaṇa* can be easily established. It is clear from the vast internal evidence in the *Viṣṇudharmottara* to establish its early date. The fact that the *Citralakṣaṇa* is mentioned by Bhaṭṭotpala the commentator of the *Bṛhatsaṁhitā* establishes the lower limit of date for this text that has been dovetailed in the Buddhist text. As it is a non-Buddhist text incorporated in discordance with the main text of the Buddhist *Tanjur,* and as it draws its substance from the *Citrasūtra* of the *Viṣṇudharmottara,* this latter should have been sufficiently well known as an early text on painting for the other to arise out of it. All this becomes clear

from a careful perusal of the text of the *citralakṣaṇa*. Bhaṭṭotpala's date 966 A. D. is the later limit of this text. It may possibly be a couple of centuries earlier but in any case much later than the *Viṣṇudharmottara*. The borrowal of one from the other reminds one of the similar verbatim copy of the seventeenth century Śivatatvaratnākara from the twelfth century *Abhilaṣitārthacintāmanī.*

The *Citralakṣaṇa* from the Tibetan *Tanjur* translated by Berthold Laufer into German over sixty years ago is now available in an English translation by B. N. Goswamy and Dahmen Dallapicolla. The original of this in Sanskrit having been lost long ago, the reference to it by Bhaṭṭotpala in his commentary on the *Bṛhatsaṁhitā* could not make it any better known. Even when its German version was made available, it was very little known except to a few as a fairly early text on Indian art. The English rendering of it has enabled it to be studied and understood better.

The text commences with a salutation to Brahmanical deities like Śiva, Viṣṇu and Brahmā, Pāvati, Kamalā, Saraswatī, Indra, Sūrya, Varuṇa, Vāyu, Agni, Prajāpati and Viśvakarmā, and is quite an inconguous addition in the Buddhist. *Tanjur.* The only justification for its inclusion in this text, as Dr. Goswamy puts it, is that in the absence of any other Buddhist work on painting the Buddhists, readily incorporated it in their book. But it was included without camouflaging it and destroying its non-Buddhist character.

The text, however, on close examination turns out to be very close to the *Viṣṇudharmottara* of which it is almost a verbatim copy, with this difference, that the origin of painting here is a different legend from the one in the *Viṣṇudharmottara*, while the main principles on the mode of *citra* that the king learnt from Brahmā are a copy of a portion of the *Citrasūtra* of the *Viṣṇudharmottara*. The *Citralakṣaṇa* gives only the proportions and measurements of *mahāpuruṣas* and the classification of major types like Haṁsa, Bhadra, Mālavya, Rucaka and Śaśaka. Since the Sanskrit text is lost the terms used are reconstructed from the Tibetan. The word Sādhu given for a saint could be Haṁsa, the word in the *Viṣṇudharmottara* also meaning a sainty one. Balin is probably Bhadra. Mālava is the same as Mālavya of the *Viṣṇudharmottara.* Vyañjana and Giridhara are to be equated with Śaśaka and Rucaka. Their diminishing proportions in their order are 108 digits for the highest, the Cakravartin, 106 for the Sādhu, i.e., two digits shorter, 104 for the Mālava, *i.e.*, four digits shorter, 100 for the Vyañjana, *i.e.*, eight digits shorter, and 98 for the Giridhara, *i.e.* ten digits shorter (*Citralakṣaṇa* p. 81 and 105). This may be compared with *śatam aṣṭādhikaṁ bhavet, ṣaḍuttaram, caturbhir adhikam śatam, daśonam* in the *Viṣṇudharmottara* text (3.35. 9-11).

The special detail of the measure, their own respective *aṅgula (svenaivāgulimānena śatam aṣṭādhikaṁ bhavet, Viṣṇudharmottara* (3.35.9) is repeated in the *Citralakṣaṇa* 'it should amount to 108 digits according to the measurements of his own finger' (p. 81). The calculation of *aṇu kalā, yava, aṅgula* though defined in the *Citralakṣaṇa* is taken as understood in the *Viṣṇudharmottara* as in other Śilpa texts. The elaborate proportions in *aṅgulas* of the forehead, face, nose, lips, chin, ear, eye, neck, chest, abdomen, waist, thigh, shank, foot, toes and fingers, the *tālamāna* and all the other details given in both the texts are particularly identical.

The classification of the eyes into *cāpakrti, matsyodara, utpalapatrābha, padmapatranibha* and *śaṅkhākṛti* with measurements is given here exactly as in the *Viṣṇudharmottara* as well as

the use of each in its context, *cāpākrti* for the sight in yoga meditation, *matsyodara* for women and lovers, *utpalapatrābha* for normal ordinary individuals, *padmapatranibha* for the frightened and crying, and *śaṇkhākṛti* for the angered and pain-tormented (*Citralakṣaṇa* p. 84). It is a verbatim narration again of the description of the eyes as well, as for instance the eyes like *utpala* are red at the corners with black shining pupils, the lashes long-pointed and pleasing, soft and delicate in lustre; and when painted for the gods would increase the prosperity of all beings. It can be seen how the text of *Viṣṇudharmottara* exactly answers the translation of the *Citralakṣaṇa* amazingly. One has only to read *cāpākāraṁ bhavennetraṁ yogabhūminirīkṣaṇāt, matsyodarākṛiti kāryaṁ nārīnaṁ kāmināṁ tathā, netram utpalapatrābhāṁ nirvuikārasya śasyate, trastasya, redatścaiva padmapatranibhaṁ bhavet, Kruddhasya vedanārtasta betraṁ śaṇkhākṛti bhavet* (*Viṣṇudharmottara* 3.37. 12-15) and *netram utpalapatrābhaṁ raktāntaṁ kṛṣṇatārakam, prasannaṁ dīrghapakṣmāntaṁ manojñam mṛdusattamam, devatānāṁ kṛtam rājanm prajāhitakaraṁ bhavet, same gokṣtravarṇābhe snigdhe jihmāgrapakṣmale, prasanne padmanetrānte manojñe priyadarśane, kṛṣṇatāre viśāle ca nayane śrīsukhapṛade* (*Viṣṇudharmottara* 3.38. 1-3) against the translation of the *Citralakṣaṇa* "That which relates to the eyes of kings, their length and width has already been described. In the case of Yogis, their eyes, bespeaking of equanimity, should be made to resemble a bow made of bamboo. In the case of women and lovers should be made eyes that resemble the belly of a fish. In the case of ordinary persons, eyes that resemble an *utpala* should be adopted. It is laid down that to express fright and crying, eyes resembling the petal of a *padma* lotus should be used. The eyes of those troubled by anger and grief should be painted resembling a cowrie shell. Eyes resembling an *utpala* petal are red at the corners, the pupils are black and shiny, the lashes have long points and are pleasing with the lustre of their colour appearing in soft tones. When one has painted the eyes of the gods, the well being of the kings and all beings shall increase. (The eyes of the gods) are lustrous and rich like the colour of cow's milk, having lashes devoid of coarseness, resplendent like a petal of a *padma* lotus and constantly changing in their play of colours because of the blueness of the conjunctiva, with pupils black and large; the painting of eyes such as these brings riches and good fortune' (*Citralakṣaṇa* p. 84).

The description of celestials faces (*Citralakṣaṇa* p. 86) as squarish, beautifully full, endowed with brilliant and pleasing marks, neither triangular nor sloping neither angry nor round is just a translation of the Sanskrit text of the *Citrasūtra*, *chaturasraṁ susampūrṇaṁ prasannaṁ śubhalakṣaṇam, atrikoṇam, avakraṁ cākruddhāvṛttaṁ mukham bhavet, dīrghamaṇḍalavakrāṇi trikoṇadini yāni ca, varjyāni tāni devānāṁ prajāsu śivam icchatā* (*Viṣṇudharmottara* 3.38. 4-5).

Again, the description of the three-fold lines on the palms, deep and fine and of the colour of the blood of the hare, webbed fingers and toes (*jālapādakara* and *jālāṅguli*) and other *mahāpuruṣalakṣaṇas* are all repeated in such a way that the Sanskrit *jālapādakarāḥ kāryas tathā vai cakravartinaḥ, rekhāśca karayoḥ kāryās tisro rājñaṁ manoharāḥ, śaśakṣatijasaṅkāśās śastā vai kṣāmakoṭikāḥ* of the *Viṣṇudharmottara* (3.37. 5-6) exactly answers the translation of the *Citralakṣaṇa* (p. 92).

Similarly the division of hair into varieties of *kuntala, dakṣiṇāvarta, taraṅga, siṁhakesara, vardhara and jūṭaṭasara* is verbatim repeated with a description of the characteristics of each

(*Citralakṣaṇa* p. 98).

The idea of good fortune arriving in the trail of painting divine countenance, eyes and face according to injunctions is expressed identically in both the texts. The line 'when one has painted the eyes of the gods, the well being of the kings and of all beings shall increase' (*Citralakṣaṇa* p. 84) and he who has painted such a face shall always gain earthly rewards (*Citralakṣaṇa* p. 86) is answered in the Sanskrit text *devatānāṁ kṛtaṁ prajāhitakaram bhavet and prajāsu śivam icchatā, Viṣṇudharmottara* 3.38.2.5.

But even more startling is the praise of the art of painting as given in the *Viṣṇudharmottara* repeated in the *Citralakṣaṇa*. The *Viṣṇudharmottara* proclaims that as the Mount Sumeru is the pre-eminent among mountains, as Garuḍa is the best among the birds, as the ruler is the foremost among men, so is painting the foremost among arts; *yathā sumeruḥ pravaro nagānāṁ yathāṇḍajānāṁ garuḍaḥ pradhānaḥ, yathā janānāṁ prvaraḥ kṣitīśas tathā kalānāṁ iha citrakalpaḥ, Viṣṇudharmottara* 3.43.39, while the *Citralakṣaṇa* first repeats this verbatim and then with a few more additions gives it an elaboration: 'Just as the most excellent among mountains is Ṣumeru, and just as he who soars heavenward (Garuḍa) is the first among the egg-born, just as the king is the first among human beings, so is painting among the skills... Just as Sameru is the foremost among mountains, just as the Gaṅgā is the foremost among rivers, and just as the Sun is the foremost among the planetes, just as the king of the birds (garuḍa) soars heavenwards, just as Indra is first among the gods, so is painting the formost skills' (*Citralakṣaṇa*. p. 73).

Thus, the cummulative evidence gathered from various points of view, including the internal evidence from the description of iconography, compared with the extant sculptures representing the various deities, is all in favour of an early date of transition from Kuṣāṇa to Gupta with Kuṣāṇa features still lingering in sculptural renderings of textual descriptions.

COLA

A very righteous emperor of Kāñcīpura. Because of the virtuous rule of this emperor his country got the name Cola. There is an interesting story in Padma Purāṇa of how the empeor attained Vaikuṇṭhaloka (The abode of Mahāviṣṇu).

Once Cola went to Vaikuṇṭha to worship Mahāviṣṇu. As he was worshipping him with pearls and flowers of gold a Brahmin subject of his came there to worship him with water and Tulasī leaves. The simple offering of Tulasī leaves and flowers by this Brahmarṣi. Viṣṇudāsa, eclipsed the expensive one by the king and the latter was greatly offended and he rebuked the Brahmin saying that he was a poor man who did not know what devotion to Viṣṇu was. But Viṣṇudāsa did not take the taunt unchallenged. He asked the king to wait and see who would merge with the glowing entity of the lord earlier.

The king of returning to his palace started a Vaiṣṇavasattra. (an almonry dedicated to Mahāviṣṇu). This almshouse was as comfortable and luxurious as the one once started by Brahmā in the temple of Gaya. Viṣṇudāsa on the other hand spend his life in a Viṣṇu temple leading a celibate life and observaing rites pleasing to Viṣṇu.

One day after finishing his daily morning rites Viṣṇudāsa cooked his food as usual and kept it in its place to be taken later. But on returning to if after sometime he found his food

eaten by someone else. He went without food that day and it happened the next day also. It continued to happen thus for a week and all these days Viṣṇudāsa went fasting. Viṣṇudāsa then decided to watch and see who the thief was. On keeping a vigil he found a Caṇḍāla (a Harijan of the lowest Cadre) timidly coming and grabbing at the food with gluttonous greed to appease his hunger. Seeing the famished skeletonous body of the thief Viṣṇudāsa felt compassion rather than resentment and calling him back to take the food went after him crying "Hi, come here and take this ghee also with you. That food has no fat in it." But the Caṇḍāla frightened at the sight of the owner of the food ran away as fast as his legs could carry him, Viṣṇudāsa following him. But soon the Caṇḍāla fell fainting on the road exhausted and tired. Viṣṇudāsa reaching his side started fanning him with his cloth. Very soon the Caṇḍāla changed himself into Mahāviṣṇu adorned with Śaṁkha, Cakra and Gadā and Viṣṇu embracing his devotee took him to Vaikuṇṭha.

Hearing this Cola called Mudgala the priest of the Vaiṣṇavasattra, to his side and lamented "I started this sattra to spite Viṣṇudāsa and now he has gone to Vaikuṇṭha. It was due to his true devotion to God that he has attained salvation. What we have done is of no use." So saying he crowned his nephew as king. Even while young he had become an ascetic and as such had no sons. From that time the crowing of the nephew as king became a precedent in Cola. Renoucning the kingdom Cola went to the sacrificial hall and circling the sacrificial fire stood before it and addressing Mukunda said "Oh Viṣṇu, grant me unwavering devotion to you in thought, speech and deed." Repeating this three times the king jumped into the fire. At this Mudgala, the priest, burst into anger and tore off the lock of hair on his head. So even today the decendants of Mudgala do not have hair-locks. Viṣṇu who is always affectionate to his devotees graciously appeared from the sacrificial fire and embraced the king. The king was then taken to Vaikuṇṭha.

THE EARTH: THE CONCEPT

While dealing with the science of creation the Purāṇas clearly mention the order in which the creation came into being. That process reveals some facts regarding the origin of the earth. The Purānic principle of creation is mainly based on Vadic cosmogony which was later on followed by the *Rāmāyaṇa* and the *Mahābhārata*.

The Ṛgveda records various theories regarding creation which are *sadasadvāda, rajovāda, vyomavāda, aparavāda, āvaraṇavāda, ambhavāda, amṛta-mṛtyunāda, daivavāda*, etc. Here the doctrine of *ekārṇava* and *hiraṇyagarbha vidyā*. According to the *ambhavāda*. Waters were conceived as primeval source of all creation and this whole universe proceded from that infinite ocean designated as *salilam* (Rv. X.) 129.3) of unfathomed depth. From Waters was born Agni which symbolises the principle of Motion and Light. All creation is spoken of as the result of the union of *Agni* and *Soma* (*agnīṣomātmakaṁ jagat*). This union gave birth to *Hitraṇyagarbha*, the supreme principle of creation which supports *dyāvāpṛithivī (Sa dādhāra pṛithivīṁ dyāmutemām* Rv. X. 121.1). This Vedic principle of creation was later on accepted by Manu, who also supports the original theory that the waters were first created from the unmanifest *tamas* and a Golden Egg floated over the surface for a thousand years, divided itself into two halves representing the heaven and earth. The Purāṇic writers took the theme

from Vedic and Manu's Hiraṇyagarbha doctrine and put it in the from of an interesting legend which runs as follows:

'At the time of dissolution when this whole universe had become one ocean the creator Lord Nārāyaṇa = Brahmā rested for a *Kalpa* and on its expiry awaking from his slumber saw this universe and became engaged in the creation. Inferring that the earth was sinking under waters he took form of a Divine Boar and entered the primeval waters for its search. Thus, the supreme soul, the holder of earth, at once lifted her up and set it on the floods just like a boat which never sinks due to the flatness of its frame. He for the good of this world created the mountains which were previously burnt by *saṁvarttakāñi* at the time dissolution. After this he properly divided the land containing islands, mountains and rivers, etc. Then he created the four *lokas bhūḥ*, etc.' Similar accounts are found in almost all the Purāṇas which describe the creation in detail. Prof. Wilson has taken this account to be purely mythological and has stated as follows:

> "The elevation of the earth from beneath the ocean in this form, was therefore, probably, at first an allegorical representation of the extrication of the world from a deluge of inquiry by the rites of religion. Geologists, may perhaps suspect in the original and unmaystified tradition, an allusion to a geological fact or the existence of lacustrine mammalia in the early periods of the earth". There may be some truth in the above words but being mythological they symbolise some natural incident which has much bearing on the formation of earth. There are symbolical expressions which are frequent in the Vedic literature where the waters are described as the primeval source of creation and the creator as a Boar. Similar ideas regarding the origin of this universe are found in other civilisations of the world.

Apart from the above account we find another description which is much more geographical in nature contained in the Bhuvanakośa chapters of the Purāṇas. There it has been said that 'from the Great God Mahādeva, unmanifest in nature, a *sanātana-lokapadma* originated, from that the four-faced god Brahmā and from his naval lotus this earth came into being in 'the form of a lotus. Mountain Meru was the pericarp of this lotus-shaped earth. It has four petals which were the four continents round the mountain meru, *viz.* Bhadrāśva, Bhārat, Ketumāla, and Uttarakuru. Though there is some difference between the cosmological and geographical statements, the original source seems to be the same, the unmanifest, *i.e.*, the primeval waters (*salilam*). This became *Hiraṇyagarbha* and from this proceeded the whole universe.

Age of the Earth

We may have an idea about the age of the earth from the contained in the *pratisarga* (dissolution) chapters of the Purāṇas. We find three types of dissolution (i) incidential (ii) elemental and (iii) absolute. The first takes place at the end of each *Kalpa* which comes about after 4320 million years; the second after two *parārdhas* and the last occurs on the expiry of the age of Brahmā. Thus, the sequence of events during the period of incidental dissolution are desiccation, destruction and deluge, after which the process of creation is repeated and marks the beginning of the next *Kalpa.* Brahmā's awakening represents creation and his sleep

the dissolution. Modern geology on the basis of uraniam lead ratios fixes the age of the earth about 2000 million years. Prof. Ali has shown a fair degree of similarity in the statements of the Purāṇas and modern geological conceptions. He has arrived at the conclusion "If we identify a *Kalpa* or Brahmā's day with the inter-revolutionary period and the revolution with the incidental dissolution of the Purāṇas and the transgression of the earth in an envelop of water as conceived by the Purāṇics the two accounts tally accurately except in point of time. The Brahmā's day or *Kalpa* is given as 4,300,00,000 years while the later inter revolutionary periods do not extend beyond 100-150 million years and are not of equal duration.

Shape of the Earth

No clear reference to its mentioned in the Vedas. A passage in the Aitareya Brāhmaṇa clearly evinces the circular shape of the earth. From the import of certain *mantaras* in the Ṛgveda it follows that its shape is circular. The Purāṇas describe it in the form of lotus. The words like *bhūvalaya* (Bhā. V.21.1, 19), *kuvalaya* (Bhā, V. 16.5,7), *bhūgolaka* (Bhā. V. 16.4), *Mahigola* (Pañchasiddhāntikā, Trailokya-Saṁsthāna 1.1) indicate the roundness of its shape. Later on in the Jyotishasiddhānta age it was acceped as circular like a ball.

From the statement of Śrīpati, a tenth century astronmical writer it is clear that three types of opinions were current regarding the shape of the earth in his time. Some held it to be plain like a mirror (*mukurodara-saṁnibhā*), others like the back of a tortoise (*Kūrmapṛishṭhasadṛiśī*), and lotus-shaped (*sarajākṛti*) according to the Purāṇas Lalla and Bhāṣkara botth rejected the flatness of the earth on the ground:

"had he earth been flat, the palm-like tall trees even standing a far would have been visible.

"if the goddess earth were plain like a mirror why then the Sun revolving on high be not visible to men it is to immortals".

Situation

The earth is supported by a mythical serpent (*śesha*) is the general view of the Purāṇa. Some believe that it is on the back of a tortoise an incarnation of Vishṇu. Bhāg. V. 20.39 mentions that the earth is held by the four divine elephants. These statements of the Purāṇic writers seem to be groundless and have been rejected by later astronomical authorities. They propounded the view that this sphere stands by itself through gravitation in the wide space. Lalla criticised the Purāṇic notion that this earth is placed like on the waters, on the ground that :

'the situation of the earth on waters is not possible as in that case it would have been dissolved in them if it were taken to be placed on some base that also be nothing more than the earth itself or if the earth is considered to have been placed on water which also in turn remains baseless like the sky. If such a huge terrestrial globe may stand on waters why should it not be taken as standing in the sky by it sell? Bhāskara II (about A.D. 1150) exposed the absurdity of the views that the earth is placed on the head of a serpent (Śesha) or a tortoise. If we accept that it is supported by any material base which in turn, will require another base to base to hold it on and thus there would be not end to this. Then why do we not accept the fact

that this earth is supported by itself? From observing the host of constellations constantly moving without any base in the sky the baselessenss of the earth is like-wise proved. He also rejected the belief of the Bauddhas that this earth is constantly falling downwards. Illustrating this point he further argues that an arrow shot upwards must not fall on the earth as the latter is far heavier than the former. As such the earth must fall more vehemently and both of them can never come together. But the arrow does actually fall on the earth. This fact proves the gravitation of the earth.

Extent : In the Vedas the extent of the earth is nowhere mentioned with any accuracy except the vague statement that it is extensive. The Purāṇas give a rough statement that it is extended over five hundred million *yojanas*. Wilson comments on it thus :

"This comprises the planetary sphere, for the diameter of the seven zones and oceans each ocean being of the same diameter as the continent it encloses, and each successive continent being twice the diameter of that which preceds it amounts to but two crores and fiftysix lacs, and Lokāloka is but ten thousand *yojanas*. So the whole is five crores ten lacs and ten thousands (5, 10, 10,000)".

It was generally understood that the terrestrial sphere extends as far as it is illuminated by the rays of the Sun and the Moon. It was extended up to Lokāloka mountain. Later on the astronomical authorities mention the diameter of the earth about 1581 *yojanas*. This measurement of the earth was differently accepted by various authorities. The diameter of the earth largely differs on account of various measurements of *yojana* Generally 32000 hands or ten English miles make a *yojana* and hence the diameter according to *Pañchasiddhāntikā* comes about 10186 miles. It is about 7925 miles according to the modern calculations.

According to the *Vāchaspati* and *Śabdārṇavakośa* a *yojana* is equal to 16000 hands or 5 miles. If this be accepted as the minimum extend of a *yojana* as it also supported by Huien T-sang's statement in the middle of the 7th A.D. The diameter estimated by Brahma Gupta will be identical with modern calculation *i.e.*, about 7920 miles.

Different Geograhical Divisions

In the Vedic period we find three divisions of the universe, *viz. Prithivī, Antariksha* (the intermediate region) and *Dyuloka* (Heaven) but no specific divisions of the earth like Jambū and other continents are mentioned. It seems possible that this division took place somewhere between the Epic and Purāṇic age. The Mahābhārata expanded the theory and the Purāṇas further elaborated it with its full particulars gratefully. As many as three times the Purāṇas indicate incidents of its divisions, firstly, by the divine Boar at the time of its establishment on the primeval waters, secondly, by Mahārāja *Pṛthu* and lastely by Priyavrata, the son of Svāyaṁbhū Manu. Geographically we have seen that lotus-shaped earth with Meru as pericarp and its four petals, *viz.*, Bhadrāśva, Bhārata, Ketumāla and Uttarakuru was originated from the unmanifest (*avyukta*). This was the ancient conception of the earth consisting of four dvīpas (*chaturdvīpī*), the same was developed into that of seven continents (*saptadvīpī*) later on.

Priyavrata, a descendant of Manu divided this whole earth among his seven sons after their names. Those seven sons further divided their respective continents into seven sub-divisions each designated after their seven sons. Hence, the Purāṇic writers describe the

geography of seven continents with their seven Varsha-mountains, seven great rivers, etc. Pushkara is divided into two divisions while Jambu into nine, otherwise the order is the same. According to seven continental theory of the earth Jambu dvīpa is in the centre of all continents with mountain Meru as its neval. It is encircled by an ocean of salt of equal extend. Similarly *Plaksha, Śalmali, Kuśa, Krauñcha Śāka* and *Pushkara* each having double area of its preceding one. All of them are surrounded by an ocean of sugarcane juice, wine, ghee, curd, and sweetwater. The Purāṇic writers describe the geography of Jambudvīpa in detail and here, too, that of Bhārata varsha still more elaborately. These accounts of World Geography are well-preserved in the bhuvanakoṣa chapters of the Purāṇas. Later on a second division is mentioned as *Kūrmavibhāga* by Varāhamihira, a sixth century astronomical authority, in his *Saṁhitā* (ch. XIV), this division is also found in the Mārkaṇḍeya Purāṇa (Ch. CVIII). Later Astronomers took these views from the Purāṇas and describe them in their own ways in their bhuvanakośavarṇana.

Concept of Brahmānda

The Purāṇas often deal with the *chaturdaśa-bhuvanātmaka Brahmāṇḍa* constituting seven upper and seven lower divisions. The seven upper divisions including the earth are *bhūḥ, bhuwaḥ, svaḥ, mahaḥ, janaḥ, tapaḥ* and *satyam* and the seven lower regions are *atala, vitala, sutala, talātala, rasātala, mahātala* and *pātāla*. The height of the earth from nether regions is mentioned as seventy thousand *yojanas*; each lower region covering a distance of ten thousand *yajanas*. About the seven lower regions the general idea of scholars is that these are layers of this very earth and nothing else. They abound in luxuries even more than heaven, inhabited by superhuman beings, *viz. Nāgas, Asuras,* and *Siddhās*, etc. Among upper divisions the solar region is situated on a hundred thousands *yojanas* from the earth. On one *Koṭi yojana* from *Dhruva* is *Jana* from *Jana* at the distance of 8 *Koṭi yajanas* is *tapoloka* and 48 koṭi *yojana* about is *satyaloka*. Bhāskara II has identified *bhūrloka* to the south of equator, *bhuvaḥ* to the north, and *svar* in the Polar region. The Purāṇic writers also describe the seven spheres of the wind above the earth, *viz. āvaha, pravaha, saṁvaha, vivaha, paravaha* and *parivaha* supported by astronomers too. Bhāskare has located the region of *bhūvā*yu, sixty miles above the earth. Both Āryabhaṭṭa and Lalla and other also have accepted the same while the distance according to modern calculations is about 45 to 100 miles.

PLANETARY DISTANCES

According to the Purāṇa the earth is the lowest sphere among the seven upper *lokas*. Above it at a distance of one lac *yojanas* is the solar sphere, one lac *yojana* above the Sun is the lunar sphere the are those of Murcury, Venus, Mars, Jupiter and Saturn situated at the distance of two *yojanas* from each other. There is some difference between the Purāṇic and astronomical sequence of planets, which begins with the earth and then occur moon, murcury, Venus, Sun, Mars, Jupiter and Saturn and so on. It is clear form the above statement that Purāṇic writers did not know the exact ōrbits of the planets. The distance also stated by them in not correct. According to the *Sūryasiddhānt*, the distance between the earth and moon is equal to earth's radius, *i.e.*, 800 × *yojanas* 64.46. The distance of the Sun = earth's radius ×

862 = 689450 *yojanas* which is 233000 times greater than earth's radius according to modern calculation. It seems that the Purāṇic writers had tried to measure the distance between earth and planets, it matters little, how far their conclusions tally with the modern calculations.

Motion

Nowhere either in the Vedic or Purāṇic theory we find any reference to the earth's motion. In the Purāṇas only the planets are described as moving round the earth. Later astronomical writers have accepted the earth as stable, except Āryabhaṭa I who has mentioned that this earth moves one *kalā* in a *prāṇa.* The stability of the earth is proved by the planets revolving round it. We see the luminary bodies going daily in the sky from east to west. Of them some are stationary (*Nakṣatras*) and some change their positions from west of east, these are called planets. Hence, observing these two movements Āryabhaṭa I had said that "As a man in a boat sees the banks and other things going against his direction so he sees the constellations moving westwards in the equatorial region. This proves that Āryabhaṭa had accepted the daily movement of the earth. Later on, Brahma Gupta raised the objection saying "if the earth moves a *Kalā* in a *praṇa* then whence and what route does it proceed? If it revolves why do not lofty objects fall. Lalla and others have also commented and criticised the theory saying 'if we accept movement in the earth how the birds will reach their nests, the arrows shots upwards in the sky will fall westward. The clouds will float west-wards and if it is said that it moves slowly, how is it possible to complete its round in a single day".

Though these objections are removed by modern scholar's on new scientific lines still their historical importance is in no way less as they represent the gradual development of Hindu astronomical speculations and discoveries in which such theories were propounded in remote past. This is in short an account, of the earth, contained in the various ancient works. Apart from this the Purāṇic writers accepted it not only a mere terrestrial sphere but side by side they tried to see it in the form of a living unit as *Viśvaṁbharā*, the mother sustaining the world.

CONCEPT OF MONARCHY

The history of Hindu political speculation, similar to that of western world, shows a conflict and a culminating synthesis of several currents and counter-currents of ideas; right from Vedic up to Purāṇic Age. In the earlier stages of Indian political speculation the sacerdotal influence was very great and politics was intimately connected with religion, for instance the polity described in the Brāhmaṇas. Gradually as the horizon cleared, the ethical and social needs of man claimed greater attention and there came a tendency to look at the problem of polity independently. This took place in the same age which saw the metaphysical speculations relating to the universal phenomena, and the same amount of abstraction was directed towards the solution of social-ethical problems. The influence of these is found in the speculations about the origin of sovereignty, the need of a king and the concept of a 'state of nature' which existed prior to the establishment of regal authority. Interestingly enough the Indian concept of a 'state of nature' has had its parallel in the modern European political thought, for, as we know, Hobbes, Locke and Rousseau all made it the basis of their political theories.

As the conceptions of Hobbs materially differed from those of Locke, even so the two Indian concepts regarding this 'natural condition' differed from each other. Hobbes's theory of a 'state of nature' is almost the same as we find in the 67th chapter of the *Śantiparva* in *Mahābhārata* which regards the condition of man in a natural state, as one of war. The theory of Locke is nearly similar to that of the propounders of the *Dharma* ideal. In chapter 59, again, in formulating the importance of *Daṇḍa* as the basis of state, Hindu thinkers anticipated of their brethren of the modern age.

There is precisely noticeable difference despite this paralleslism in development of political theories. While the westerners had a scientific sense, the Indians always wrote by a spiritual propensity and religious bent of mind. In Indian mind, the divine agents remained ever-present and made the deepest impression to give a peculiar turn to Hindu polity. The diversity in social evolution also gave rise to certain principles which have exercised their influence even today. In the present democratic millieu it may seem impossible but not improbable that monarchy was the most common or almost universal system in not only ancient India but in the whole world in olden days. The ancient Brahmanical literature of India is teeming with introductory references of kings, their genealogy and episodes of their lives. The purāṇas also are not an exception. The kingship, its origin and development with all its paraphernalia is very well mentioned in different Purāṇas.

Although the major Purāṇas (*Mahāpurāṇas*) were also almost composed within the range of 2nd cent-10th cent. A.D. it is very much desirable to trace a brief development of Hindu concept of kingship from Vedic period because Purāṇas are considered but the elaborations of Vedas themselves. There are so many reference from Vedas and *Brāhmaṇas* taken in Purāṇas. So while trying to study the purāṇic ideologies of kingship the Vedas may be taken for granted as the sources of the tradition though there is an explicit modulation later obtained.

According to the two steams of Vedic tradition relating to the origin of kingship, *i.e.*, the episodes relating to Manu Vaivaśvat and Pṛthu Vainya, and the story of election of *Indra* as the leader and King of Devas in *Devāsurasaṇgrāma* stated in *Aitareya Brāhmaṇa*—the origin of king seems to be elective. Some other later words (like *Chāndogya Upaniṣad*) try to propound a contractual theory according to which the king is appointed and paid for his duties as a result of a contract. It was a contract from both sides. The people chose and appointed him as their leader for defeating the enemy, establishing peace and introducing and promoting agriculture and in the form of taxes paid his wages.

Kingship was a human institution elective in nature with contractual engagements. Contrary to this in all the Purāṇas the king is accepted as a divinely body or agent for human welfare. It is, however, beyond any doubt that the stories from Vedic sources were taken and modified to take a new form conforming to the afresh theory of divine origin suitable for the changed time and circumstances. Hitherto, the king is either incarnation of God [*Viṣṇu Purāṇa* (1.3.14) and *Bhāgavata Purāṇa* agree that Pṛthu was an incarnation of Viṣṇu bearing the sign of *cakra* on his right hand] or a gift by him for the defence of *dharma* which was in danger due to anarchy caused by the absence of a king. The king is a high deity in human form which should never be disregarded.

Since the Purāṇic age has witnessed an evolution of sense of historical recordings, every

Purāṇa has a chapter to deal policy, regal institutions and royal dynasties. It will be endevoroured here to focus light on the various aspects to kingship, by the references in the different Purāṇas. The trace of full-fledged kingship with its seven organs, espionage etc. are clearly visible.

Divine origin of king is accepted unanimously by all Purāṇas. According to *Viṣṇu Purāṇa* (14.31) Pṛthu who came to rescue the people from anarchy, theft and loot, etc. was an incarnation of Viṣṇu himself with a *cakra* on his right hand palm as cognizance. Garuḍa Purāṇa accredits *Brahmā* with the origin of the king. Manusmṛti and Mānavadharma Śastra also follow the same trend of tracing the origin of the king.

The king was considered as one who caused for *dharma* and peaceful, righteous and prosperous life of the people. People did not harm one another due to the fear of king because a man is basically of selfish nature who only minds his interests even on the cost of others. The idea of kingship is adopted for the happiness and defence from enemies (repeated in Viṣṇu, Vāyu and Mārkaṇḍeya Purāṇas and in the Māhabhārata) and as a result the *Rājā* appellation for the king from the root *rañj* (to please), was conferred.

Thus, it is clear that the theory of divine origin of kingship, described sink the Purāṇas was a universal institution set up by the Divine will and involved the incorporation of a deity in the king which implicitly charged the king with the obligation of protection.

Besides the king other important institutions of monarchy also found a reasonable significance in several Purāṇas. The first and foremost mentioned thing is the enumeration of the duties of a king after his royal anointment and crowning. In *Mārkaṇḍeya Purāṇa* (129.20-40) the grandmother of King Marutta reminds him that princes can enjoy themselves only until they are sprinkled on their heads the water of consecration. It further tells that kings should not be self-indugent, they do not live in the world for enjoyment but for enduring great pains to the end of protecting the earth and fulfilling their own duty (*dharma*). It, undoubtedly, causes great pain for him in this world but he enjoys everlasting peace in heaven. The same thing is repeated in Agni Purāṇa where the king is compared with a pregnant housewife. He has to care for the pleasures of his issue, just like the lady cares for her child in the womb, abandoning all his pleasures and joys. This is the instance for maximum help and service of the people. The sinful king who fails to fulfil his duties goes to hell. A sage, cursing a king for failure to protect his injured wife opines that *kṣatriyas* weld arms so that the very name of the afflicted may not be heard (Mārkaṇḍeya Purāṇa, 114.36).

The queen Madālasā instruction her son for the betterment of administration to behave like five deities, viz. Indra, Sun, Yama, Moon and Wind. As Indra obliges the people by bestowing rains he should oblige the people by granting them remissions; as sun absorbs the water with his rays for eight months only for the reimbursement in the form of rain for the welfare of people, he collect taxes; as Yama punishes all and sundry with no discrimination he should behave impartially with his people where it favourite or otherwise; as moon please all the human beings; he should please his issue; as wind moves silently in the whole world; he should appoint his espionage throughout his territory (Mārkaṇḍeya Purāṇa, 27.21-5).

One point is very interesting and worth mentioning that in some early Purāṇas, such as Harivaṅsa, Viṣṇu and Bhāgavata, there is also an indication of limited monarchy, though the

divine origin is accepted as such. This is narrated in the story of a cruel and tyrant king, Veṇa, who abused the gods and claimed to be god asking for all the sacrifices and offerings which were presented to gods. He banned all the Vedic rituals in his regime. Therefore the sages killed him and enthroned his son Pṛthu selected by Brahmā, as his successor. Brahmā also attended his ceremony of coronation. Anyway, this alludes towards a bigger control of sages (who were impartial having no desires) on the king for the righteous and judicious administration.

For ruling in accordance with the *dharma*, king was supplemented by, and recommended to, work in the tone of four *nitis* (*sāmadāna*, *dāna*, *daṇḍa* and *bheda*), six *guṇas* (*sandhi*, *vigraha*, *āsana*, *yāna*, *saṁśraya* and *dvaidhibhāva*) as moral and theoretical basis and in the practical form he was provided by the spies, army, ministers and so many other employees forming the whole machinary for the smooth administration subservient to the only king as their supreme head.

Vāyu Purāṇa, Agni Purāṇa, and Ādi Purāṇa enumerate the four methods barely needed for a successful king. These were required for tactful dealings of the friends, enemies and the people of his own state. It seems very likely that out of these the theory of *daṇḍa* was very much in practice. Generally, the word did not convey only its primary meaning but it also meant for the power to punish and even a kind of inmanent power of justice; in the latter meaning it seems more or less identical with the conventional *dharma*. Thus, it may provide an allusion to a notion of legal force which was comparable with the monopoly of legitimate force. Manu and Mahābhārata have laid down a great emphasis on the need of *daṇḍa* in the state. Mahābhārata says if there is no king on earth with a stick of punishment, the stronger will roast the weaker as fishes on a spike or will devour them as fishes in water. There will previal *Matsya-nyāya* on the earth. Many scholars have explained this as the theory of coercive authority of the king. There is a reflection of the idea that *daṇḍa* has its origin in man's sin, and is likewise the divine remedy for man's sin (*Vāyu Purāṇa* 49.103). According to Garuḍa Purāṇa *daṇḍa* is the only merit of a *kṣatriya i.e.* a ruler which protects the people in an indirect way. Agni Purāṇa adds three more methods *viz. upekṣā*, *indrajāla* and *māyā* and the list goes to seven.

Ādipurāṇa (5-7) also discusses the seven *aṅgas* of the state which seem to be derived from the *Arthaśāstra of Kauṭilya*. The state is complete only when it consist of all the seven elements or organs, namely–*swāmi*, *amātya*, *rāṣṭra* or *janapada*, *durga*, *koṣa*, *daṇḍa* or *bala* and *mitras*. Here *swāmi* is the king, *amātya* is his companion, *janapada* is the country, *durga* is the fortified town, *koṣa*, is treasury, *daṇḍa* is army and *mitras* are the allied powers. The *saptāṅga* theory is, although, not discussed categorically in all early Purāṇas but the various elements are sporadically and frequency mentioned. The *dūta*, *dharmādhyakṣa*, *vaidya*, *purohita*, *guptācāara* and *mantrins* are well discussed with their essential qualifications. The Ādu Purāṇa gives a description of a spy.

Thus, finally, I want to say that the historical study of Purāṇas is very essential to understand the historical development of Indian society. The huge quantity of the political references also require a deep and exhaustive study. I have drawn only the outlines of the evolution of concept of kingship which was taken from early Vedic sources and made to fit and suit the

new environment by the priests who always tried to capture the throne directly or indirectly on the name of *dharma*. As a result the king was considered as a divine body. The purāṇas formulated a very interesting hypothesis and theory giving the base for divine origin of the king. We can see its consequent effect in the administrative machinary of imperial Guptas. There was a time in the global history when the divine origin of king was accepted and established by the political thinkers and philosophers. The Purāṇas represent the theory and customs of the same era. They provide a reflection of the stages in the evolution of political theories in ancient Indian Society. One of the Purāṇas describes metaphorically the status of India (where even gods wished to live) in purānic age which is sufficient to prove the prosperity, happiness and pleasures in the life accused by the political security and stability.

COSMOGONY

Cosmogonic myths have a long history in Hindu thought. Several such myths can be found as far back as the Vedas (e.g. Ṛg *Veda* X. 90); others can be found in the Brāhmaṇas and Upaniṣads.

However, it is not until the development of Purāṇic literature that cosmogony becomes discussed as a subject in its own right. This is due to the fact that the Purāṇas declare that they are to concern themselves with five subjects: the *pañcalakṣaṇas*. There of these five *lakṣaṇas* deal with aspects of cosmogony: *sarga* or *prākṛtasarga* deals with the creation of the entire universe; *pratisarga* with the reaction of the triple world after a period of dissolution; and the subject of the *manvantaras* with the cosmic time cycle in which both *sarga* and *pratisarga* occur. In this essay we shall deal with each of these topics as it is treated of in the *Mārkaṇḍeya Purāṇa*. However, to keep in step with the order of treatment in the *Mārkaṇḍeya Purāṇa*, we shall deal with the cosmic time cycles before beginning the final discussion of reaction.

In Canto XLV of the *Mārkaṇḍeya Purāṇa* Jaimini enquires about the creation (*sarga*) of the universe and about its consequent dissolution. In answer to the question about creation we are told that Brahmā is the origin of the universe and that it is he who presided over its creation (verse 19). He is "the cause which, itself unbegotten, works in production, maintenance and dissolution, wherein everything is established" (28-29). Since it is from Brahmā that everything issues, he is called Hiraṇyagarbha, the golden egg or womb of the universe (29). Brahmā is not a material being; thus, he is said to be "imperishable, undecaying, immesurable, self-dependent, destitute, of odour, form, and taste, devoid of sound and touch, without beginning or end" (33-34). His characteristics are said to be possession of the three qualities (*guṇas*) of goodness, passion and darkness, and being one in whom "soul" (*kṣetrajña*) was prevalent. It is nevertheless from this immaterial being that matter (*pradhāna*) came into existence.

Thus, far this discussion of creation in the *Mārkaṇḍeya Purāṇa* has followed some Vedic notions on cosmogony. For in at least some passages in the Ṛg *Veda* one unborn god, known either as Viśvakarman or Prajāpati, is said to be the creator of the universe. This account is also consistent with passages on creation in the Brahmaṇas. However, from this point the account of creation in the *Mārkaṇḍeya Purāṇa* begins to develop along the lines of Sāṁkhya philosophy. Sāṁkhya, of course, is opposed to a belief in one ultimate being or reality.

According to this school both *puruṣa* ("soul") and *prakṛti* ("matter") are basic constituents of the universe. The task, then, for the *Mārkaṇḍeya Purāṇa* is some how to blend these two apparently incongruous stands. This is attempted, as we shall see, by a series of moves which result in Brahmā being said to be the product of *prakṛti* and being identical with *puruṣa* (versus 64-65).

At first it appears that the *Mārkaṇḍeya Purāṇa* is simply superimposing the Sāṁkhya theory onto that asserting that Brahmā brings the universe into creation. For Brahmā is said to be the cause of *pradhāna* and then a Sāṁkhya analysis follows. We now read that from *pradhāna* arises *mahat* (the great intellect), and from *mahat* arises *ahaṁkāra* (the principle of individuality), and from *ahaṁkāra* arises the *tanmātras* (the subtle elements). At this point, however, two slightly different accounts of the *tanmātra* theory are given. The first (verses 40-48) is more obscure than the second and for this reason we shall only follow the second account (verses 52-56), which follows precisely the usual Sāṁkhya analysis. Thus, ether first arises, which has the quality of sound; next air arises, which has the qualities of sound and touch; then fire emerges, which has three qualities (sound, touch and form). Following this water arises, which possesses four qualities: sound, touch, form and taste. Finally earth arises, which has all the qualities of sound, touch, form, taste and smell.

At this point the Sāṁkhya theory of the origin of the universe and its constituent properties is discontinued. Rather than continuting the Sāṁkhya account by outlining the development of the gross elements (*bhūtas*), the *Mārkaṇḍeya Purāṇa* continues by developing a very ancient myth about origin of the universe from a cosmic egg, which it attempts to outline in manner consistent with the Sāṁkhya account of the cosmogony of the universe.

The cosmic egg myth has a long history in Hindu thought. A version of it can be found in germinal form in the Ṛg *Veda* (X. 81-82). Two other quite different but fully developed versions are given in the *Śatapatha Brāhmaṇa* (XI.1.1.6ff.) and in the *Chāndogya Upaniṣad* (III. 19). In the *Mārkaṇḍeya Purāṇa* this egg is said to have been caused by reason of the *puruṣa* and the imperceptible *mahat* and other (presumably sāṁkhya) principles (verses 61-62). Once in existence this egg lay... like a bubble on water, the egg gradually increased by means of the things that existed... In its enlarged state it lay on the water. The Soul [*kṣetrajña*] having increased inside the egg sprung from Prakṛiti, took the name Brahmā; it indeed was the first corporeal being, it indeed is called Purusha. And Brahmā existed first, the original maker of created beings. The egg enclosed all these three worlds with all that they contain moveable and immoveable. Meru was born from it, and as the after-birth were born the mountains; the oceans were the fluid contained with that egg which held the great soul. Within that egg was all this world, with the gods and demons and mankind, and the continents and other lands, the mountains and oceans, and the throng of luminous worlds. (63-67)

In this myth we see Brahmā's identity with both *prakṛtī* and *puruṣa* asserted. Indeed, contrary to the earlier account (verses 35.37) where Brahmā the noncorporeal cause the corporeal, we now have the two fundamental constituents of reality in Sāṁkhya (*i.e. prakṛti*) being put together in the figure of Brahmā. Thus on this account, which is very much a theistic interpretation of the atheistic Sāṁkhya doctrine, we find Brahmā no longer the one ultimate reality as was earlier asserted in the *Mārkaṇḍeya Purāṇa*; but neither is he rejected.

Rather, Brahmā has become the first *corporeal being*, who will in turn create other beings. But the ultimate constituents of reality are now *prakṛti* and *puruṣa*. Not only does the *Purāṇa* now espouse the Sāṁkhya doctrine of the dual nature of reality in this mythic account of cosmogony, it further attempts to link the whole myth into the Sāṁkhya account. Thus, we next read that the egg, which contains the potential earth (earth being the last of the *tanmātras*) was enveloped by the other four elements (water, air, fire and ether) and by the *ahaṁkāra*, *mahat* and the imperceptible; and that all this together makes up the permanent *prakṛti* (verses 67-70). The Canto now ends by saying that this first stage of creation (*sarga*) was from *prakṛti* (73).

We have seen, then, Brahmā being incorporated into a basically Sāṁkhya account of cosmogony. But this Brahmā is a very different Brahmā from that encountered at the beginning of this Canto. From being the basic reality, Brahmā now comes into existence out of *prakṛti*. Brahmā is no longer an incorporeal being, but rather the first corporeal being. And no longer does he brings into existence, but rather matter brings him into existence.

Inasmuch, then, as this Canto is attempting to harmonize two quite different accounts of creation, it has failed to do so. In the very attempt the first account becomes so altered that one can only conclude that it gives way to the second, which is a mythologized and theistic version of an otherwise Sāṁkhya account of cosmogony.

We might ask: Why bother with this first account at all if it cannot be harmonized, with the second? In this case the first point to be made is that the first account is that of the Vedas and Vedas are authoritative texts which cannot be simply ignored. The second point is that it was the *sūta's* duty to record the stories down to him. Thus, he could not simply do away with a story, but had (however unsatisfactorily) to read and make some attempt to reconcile different accounts of a given phenomenon, in this case creation, into a harmonious whole.

The third point is of a more theoretical nature. Different accounts of the same phenomena are not very satisfactory from a logical perspective. However, is it possible perhaps that something important is being said by retaining these two incongruous accounts? This is a possibility raised by Wendy O 'Flaherty. She argues that in Purāṇic materials generally:

What is important is what is repeated, reworked to fit different circumstances, transformed even to the point of apparent meaninglessness, but always retained.

Even when the combining of disparate elements seems most unsatisfactory, we should not dismiss the myth. Rather this is when it is most rewarding to analyse the combination, "for only a strong emotional bond can bridge a wide logical gap".

A tension between two elements equally important to the Hindu tradition is revealed in such mythic contradictions. The tradition cannot logically reconcile both elements and yet is emotionally committed to retaining both elements. The "solution" is to present the incongruity in mythic form; not resolving the tension but rather seeking to "dissolve" it by appealing to the emotions to make an imaginative leap across the logical gap. What is especially revealing about such mythic contradictions is that they usually pinpoint important tensions in the tradition, for it is generally the felt need for some solution to a problem that prompts the mythic invitation to make such an imaginative leap.

Going back, then, to our question, "Why bother with the first account at all if it cannot

be harmonized with the second?" We might look for what it is (over and above the two points already mentioned) that makes the writer of this Purāṇa record these two accounts. One thing that stands out is that both accounts are theistic. This is all the more striking when it is remembered that the earliest Sāṁkhya philosophy (on which the second account is modelled) is atheistic. (Theism in Sāṁkhya only becomes established around the 14th century A. D.). Hence, *Mārkaṇḍeya Purāṇa* is apparently attempting to maintain a place for God (in this case Brahmā) in a changed philosophical climate. To do this Brahmā has to become a quite different God. But importantly he is retained and incorportated into what must have been at this time an important philosophical system.

Another point of basic agreement (at a fundamental level) between these two accounts is that both in their own ways accept that the universe is not created *exnihilo*. In the first account Brahmā always existed and creates the world out of himself. In the second account *puruṣa* and *prakṛti* are permanent fundamental constituents of reality out of which all else arises. This belief that the universe is not created *ex nihilo* is a basic feature of Hindu thought, to be contrasted sharply with the Judaeo-Christian belief.

In Canto XLVI of the *Mārkaṇḍeya Purāṇa* we are introduced to the concept that the created world goes through cycles of dissolution and subsequent creation (*sarga*) and reecreation (*pratisarga*). This belief in periodical creations and dissolutions of the world is very ancient in the Hindu world view. Jacobi traces its existence to as for back as the *Atharva Veda* (the last of the Vedas). But, as with creation, we find a number of views within the Hindu tradition about what actually occurs during this time of dissolution and just what happens at each recreation. Some of these different accounts can be found in the *Mārkaṇḍeya Purāṇa* description of what happens during this time. The one point of basic agreement seems to be about the sequence of ages of the periods of creation and dissolution (although not always on the length of these.

In the *Mārkaṇḍeya Purāṇa* we are told that on the dissolution of the universe all is dissolved into *prakṛti* and *puruṣa* (verses 3-5). This period when all is dissolved into *prakṛti* and *puruṣa* is a night in the Brahmā, while a day in the life of Brahmā constitutes one *kalpa* (the length of time between the creation and destruction of the world). Both a day and a night in the life of Brahmā are of equal length.

At the dawn of the day Brahmā awakes. He who is anterior to the universe, "who is the origin of the universe, who is without beginning, who is the cause of all things", enters into the two fundamental constituents of reality (*i.e. prakṛti* and *purușa*) and "agitates them with his intense supernatural power" (verses 8-10). Once *prakṛti* is agitated in this way we are told:

> ... the god Brahmā is born and is contained within the cavity of the egg, ... At first he is the agitator; as the husband of Nature, he is the things to be agitated; and he exists with contraction and expansion even in the state of Pradhāna. He is born, through he is the birthplace of the universe; though devoid of qualities, he possesses the quality of passion, when he assumes the character of Brahmā, he engages in creation. (II-13).

when engaged in creation this god is known as Brahmā, when engaged in maintaining the universe he is known as Viṣṇu, and when engaged in destroying the universe he is Rudra (14-15).

Before we have time to object that this account is self-contradictory the writer of this Canto appears to simply admit as much without hesitation: Thus he says:

> Brahmā who is adored as Hiraṇya-garbha, the first of the gods, and *without begining*, who sits in the middle of the lotus-like earth, *was born in the beginning.* (21)

Such an account would leave many Westerners proudly ill at ease. We insist, as Wendy O' Flaherty points out, "on forcing a compromise or a synthesis of opposites". It just simply would not do to leave things stand as the *Mārkaṇḍeya Purāṇa* has just done. However in Hindu thought, she argues, it is quite sufficient to leave things in a state of suspension, rather than to offer a solution. Indeed she suggests that this is where the aesthetic satisfaction of the myth lies. By refusing to modify disparate myths Hindu mythology.

> ... celebrates the idea that the universe is boundlessly various, that everything occurs simultaneously, that all possibilities may exist without excluding each other... Untrammelled variety and contradiction are ethically and metaphysically necessary; this constitutes the peculiar charm and strength of the Hindu world view.

It would seem, then, that if anything positive and coherent is to be gained from studying the Purāṇas, which abound in contradictions such as we have just encountered above, we shall need to adopt O' Flaherty's line of approach. In doing this the tension between the more Vedic teaching that Brahmā is a supreme uncaused being and the teaching that Brahmā is a product of *prakṛti* and *puruṛa* (a more Sāṁkhya view) dissolves into a celebration of variety. However, we can still ask why it is wished that such a variety by celebrated. And, as was pointed out above, the answer seems to that occurs where a strong emotional bond to more than one account exists.

In the case under discussion, then, we can argue that attachment to the concept of a supreme being, Brahmā, was too powerful a religious motive to be abandoned. Likewise the explanatory power of the Sāṁkhya model was attractive. Thus, while in Canto XLV we saw Brahmā altered so as to fit into the Sāṁkhya model, in Canto XLVI we see the original concept of Brahmā reasserted in conjuction with the later conception of him. Rather than having to choose between these accounts, it is the Purāṇic to make both options open to one at the same time. Each account is thus allowed to develop to the full, then a balance is sought by rechannelling or transforming the force which is now cut of balance; but no synthesis of opposites is apparently either required or valued.

Returning to the narrative of Canto XLVI, we find that at this point the discussion moves back to the central concern of this Canto: to outline the time period of Brahmā and the whole topic of the ages of the world. The period of time between creation and dissolution is said to be a day in the life of Brahmā, while the period between dissolution and creation is said to be a night in Brahmā's life. The length of a day and a night in Brahmā's life is specified as follows: Firstly, one human year is a day and a night of the gods (verse 25). Thus, one divine year is 360 human years. A period of 12,000 divine years is called a *Yuga* (31). This period consists of four ages, each of declining length: the *kṛta* age lasts 4,800 divine years; the *tretā* age, 3,600 divine years; the *dvāpara* age, 2,400 divine years; and the *kali* age, 1,200 divine years (verses 27-30). A thousand times this period of 12,000 divine years is one of Brahmā's days: i.e. 12,000,00 divine years (verse 31).

What is noticeably absent in this account of the *yuga* myth is the traditional association of each of these ages with a period of virtue or lack of virtue. Generally the *kṛta* age is said to be a righteous age and in the following ages righteousness declines until in the *kali* age the amount of righteousness is said to be only one fourth of that which existed in the *kṛta* age. But in these Cantos of the *Mārkaṇḍeya Purāṇa* we have only, at best, fleeting reference to the degree of perfection which exists in any particular age. No systematic statement of this belief appears to be present. This supports an early dating for these Cantos since the association of the four ages with degrees of virtue was fully established by the time of the *Mahābhārata*, which reached its final form about 200 A.D. It is the linking of the ages of virtue with the *yugas* that was the last element to become part of the *yuga* myth. This development occurred between 200 B. C. and 400 A.D.

In one of these days of Brahmā fourteen Manus reign and after seventy-one repetitions of these four ages a *manvatra* has been completed (verses 32-34). The universe is then destroyed and Brahmā sleeps for night while the universe is dissolved into an ocean (40). And so, concludes Canto XLVI, "passes one of Brahmā's years, and a hundred years in the whole" (41).

This last passage suggests that (contrary to earlier passages previously cited) Brahmā's life eventually comes to an end. This view is not peculiar to the *Mārkaṛḍeya Purāṇa*. However, neither is it the only Hindu view. What we are concerned with for the moment is what follows from the view that Brahmā is not eternal. Does the world then dissolve, never to come into existence again? The *Mārkaṇḍeya Purāṇa* remains silent on this point. But if such permanent dissolution were the case, then the significance of the myth about the cyclical nature of the universe loses its force. Moreover other purāṇas do see the universe as continuing after Brahmā ceases. In some Viṣṇu and/or Śiva are seen as continuing to live after Brahmā's life has ended. These Purāṇa thus introduce recreation myths in which these gods figure in the continuation of the universe. Zimmer also notes another device to overcome the shortcomings the theory would have if the universe if the universe did cease upon Brahmā's death. This is the variation where upon Brahmā's death all does dissolve, but this state of dissolution continues only for one hundred of Brahmā's years, after which the entire cycle begins again.

Finally, before we go on to examine the accounts of reacreation in the *Mārkaṇḍeya Purāṇa*, let us pause to consider the significance of the *yuga* myth in Hindu thought. Addressing the question. "Why has the *yuga* story been retold so many times?" Cornelia Church has argued that it is important as it provides cosmological, historical, theological and psychological dimensions within which to understand the world? We may summarize her interesting discussion as follows. Firstly, from the point of view of cosmology it provides a cosmic calendar, the origin of which lay in the observation of the phases of the moon. This knowledge of cosmic time enabled man

> ....especially in the Vedic cult, to adapt his actions, both ritual and profane, to the behaviour of the divine powers, with the aim of controlling these powers to act for the benefit of man.

From the point of view of history, the myth's importance lies in providing a system of recording the kings and dynasties. Moreover, when the account of the *yugas* becomes linked

with eras of varying virtue, each of these ages becomes a symbol of this virtue which is reflected in the legendary history that each age is associated with. Thus, the *Tratayuga* becomes the history of heroic deeds, the *tretā* age the history of priesthood, the *dvāparayuga* the history of doubt, and the *kaliyuga* the history of strife. This account thus becomes a self-conscious reflection of the history of the Aryan people in India.

From the viewpoint of theology, Eliade sees the *yuga* myth as a system designed to guarantee one's eventual return to one's divine and perfect origins. For when the cataclysm comes at the end of time and between Brahmā's days, one is reunited with Brahmā.

Finally, from the viewpoint of psychology, the *yuga* myth is important as it is a symbol of the "self":

> The Yuga Story is an expression of the successful achievement of the goal of the psychic journey to wholeness: a balanced selfhood in which good and bad, light and dark, life and death, creation and destruction or being and non-being are foreover held in a balance of creative tension that alternates from pole but never collapses entirely.

Another area in which the *yuga* myth has had some importance should also be noted. This is in connection with the doctrine of *karma*. If over many, many lives one is to reap the just deserts of one's actions, then it is necessary that time is such that it can provide the requisite arena in which this can take place. A cyclical view of time which is of infinite duration can guarantee that the *karma*, good or bad, will bear fruit.

Having thus explained the universe's periods of dissolution the *Purāṇa* now continues to outline what takes place after the occurrence of one of Brahmā's nights and the topic of recreation (*pratisarga*) is taken up at length in Canto XLVII. Interestingly we do not find the recreation stories having much in common with those concerning creation, even though it would seem that the creation stories could have provided at least the basis for these recreation myths. Because of this some scholars have noted just how useful the belief in reaction is in providiing a place for the many creation myths that abounded in Hindu thought.

The recreation myth that now begins is set after the last expired *kalpa*. Brahamā awakes, he gazes upon an empty world and then, knowing that the earth has disappeared in water and desiring to recreate it, he assumes various bodies: those of a fish, a tortoise, a boar, other animals and a heavenly from (verses 3-8). Then this "lord of the world" enters the water and raises the earth out of the lower regions and sets it free. The earth now floats like an immense boat on an ocean (9-10). Having done this, Brahmā levels the earth, creates the mountains, divides the earth and fashions the four worlds (11-14). Brahmā now meditates on his creation and, while thus engaged, life on earth is produced. First, vegetation arises (17). Then the animal world comes into existence). Thirdly, the gods are created; and their existence is said to please Brahmā (22-24). Fourthly, mankind comes into existence; in this myth men are said to be characterized by ignorance and passion and hence "they have abundance of suffering, and are continuously engaged in action" (27).

At this point this myth of recreation in fact comes to an end. However, as if to provide a bridge between this and a quite independent Sāṁkhya account of recreation, the *Mārkaṇḍeya Purāṇa* continues by introducing elements of the Sāṁkhya account as if they were a natural continuation of the recreation myth. Thus, the fifth object of Brahmā's creation is said to be

anugraha (the principle of intellectual creation), and the sixth object of his creation is the creation of the origins of the *bhūtas* as well as the *bhūtas* (gross elements of matter) themselves (28-30). This is clearly the introduction of a new account, for Brahmā has already engaged in creating what, in Sāṁkhya, depends upon the prior creation of the *bhūtas*.

From Verse 31 onwards, however, all efforts to tie the recreation myth in with Sāṁkhya philosophy end and the Canto closes by outlining in brief the Sāṁkhya doctrine of creation as arising out of *prakṛti* and *puruṣa*. However, as we noted above, a theistic touch is maintained even in the Sāṁkhya-type account. In this instance Prajāpati is credited with having created the nine creations just outlined in this Sāṃkhya-type account (36).

As Canto XLVIII opens we find that the *Mārkaṇḍeya Purāṇa* has not two accounts of recreation, but there. This third account to some extent appears to build from the earlier mythic account of recreation. It is thus mainly concerned with explaining the creation of the four classes of beings. But it is not simply a continuation of the earlier myth, for in that earlier account, as we saw, Brahmā creates both the gods and man. The account of how he created these two classes of beings differs from that now encountered.

In the first place it is here that for the first time in the *Mārkaṇḍeya Purāṇa* account we are introduced to the very important doctrine of *karma* in Hindu thought. Thus, Mārkaṇḍeya states that at the beginning of each *kalpa* created beings who were destroyed are not delivered "from the consequences of their actions" as each being will be recreated by Brahmā according to his *karma* (verse, 2).

Once again in the process of recreation we find Brahmā engaged in meditation, attempting to create the four classes of beings: the gods, the *asuras*, the *pitṛs* and men (4-12). We also find that Brahmā again immerses himself in water. But from this point this recreation myth departs from that encountered earlier. Now Brahmā is said to assume different bodies out of which he creates the four classes of beings. From the buttocks of the body of Brahmā enveloped in darkness arose the *asuras* (5-6). From the mouth of body of Brahmā which experiences delight the gods were born (7-8). The *pitṛs* are produced while Brahmā deems himself one (9-10). And in a fourth body, a body characterized by passion, manking was produced (11-12).

Although this Canto begins with Brahmā being desirous of creating just the four classes of being, this duly done we now find Brahmā engaging in creating other creatures:

Now after creating these four, the Prajāpati, feeling hunger and thirst, took another body composed of passion and darkness during the night. (18)

Out of this body were produced the *rākṣasas* and *yakṣas*. On seeing these, we are told, Brahmā's hair withered and the withering of his hair caused serpents and snakes to arise (21-22). In anger at this Brahmā causes flesh-eating demons to be born (23). Brahmā next mediated, this time on the earth, and the *gandharvas* were born as his offspring (24).

The reaction of the animal and vegetable world is next detailed. Various animals and plants are said to have been produced out of parts of Brahmā's body. Thus, for instance, goats were created out of Brahmā's mouth, sheep from his breast, and plants and fruit-producing trees from the hair of his body (25-28).

At this point it is suggested that this third recreation account is set at the beginning

of the *tretā* age (29). Any problems, then, with getting this account to cohere with the earlier ones are thus avoided. However, one might conjecture as to whether the further acts of creation in this myth, (from the point where Brahmā creates the *rākṣasas*), are not part of some independent myth fairly neatly tacked on to the account of the creation of the four classes of beings.

In Canto XLIX the account of the recreation of the human race at the beginning of the *tretā* age is continued. We find here an outline of how it came about that men were to be separated into four classes. A thousands pairs of human beings were created from Brahmā's mouth; these beings were characterized by goodness (3-4). Another thousand pairs were created from his breast; these were characterized by passion (5). Again, another thousand "miserable pairs" were created from his thighs; these were characterized by passion and ignorance (5-6). The last thousand pairs of human beings were produced from Brahmā's feet; these were characterized by ignorance and were "unfortunate and little of understanding" (7). Obviously these four groups correspond to the *brāhmaṇa*, *kṣatriya*, *vaiśya* and *śūdra* classes. Moreover this aspect of this recreation myth is clearly derived from various Vedic ideas, for in the *Ṛg Veda* (X. 90) the *Brāhmaṇa* is said to be produced from the mouth of Puruṣa, the *rājanya* from his arms, the *vaiśya* from his things, and the *śūdra* from his feet.

Recreation myths are, of course, necessary given the Hindu view of recurring periods of dissolution and creation; and every recreation provides yet another opportunity for the Hindu thinker either to utilize an old myth or introduce a new one. But within this permissive setting some basic concepts do seem to remain standard (if not necessary) features of the recreation myths. For instance, recreation is always the result of the actions of a god. In the *Mārkaṇḍeya Purāṇa* this god is always Brahmā, and this remains so even in the Sāṁkhya-type account. The image of water, too, seems a recurrent symbol of both the recreation and creation processes.

Finally, it should be noted that in the discussion of recreation in the *Mārkaṇḍeya Purāṇa* we again meet with the problems encountered in the account of creation. Once again the *Purāṇa* puts forward two incongruous accounts (that of the Sāṁkhya philosophy and that of the mythic accounts) without harmonizing the two. As before, it seems most profitable hermeneutically to regard this as a celebration of variety, rather than an incoherent muddle. And once again it is also instruction to observe a certain tension in the tradition that the conflict of these two recreative accounts points up. In this case it is the tension between the atheistic Sāṃkhya strand and the theistic strand as applied to the notion of recreation. And this in turn is a special case of a more general tension in Hinduism between atheistic and theistic strands: the Hindu tradition never comes down squarely in favour of either, but generally tries to preserve both.

To sum up. We have examined the teachings of the *Mārkaṇḍeya Purāṇa* on cosmogony, particularly the accounts it offers of creation (*sarga*) and recreation (*pratisarga*), and of the cosmic time cycles (*manvantaras*) within which *sarga* and *pratisarga* take place. In addition to many interesting points of detail, we have seen that the *Purāṇa's* teachings on these matters incorporate diverse, and often incongruous, traditions. In order to make coherent sense of

what is happening when we encounter such conflicting accounts, we have suggested the adoption of a general hermeneutical principle that Wendy O'Flaherty has fruitfully utilized for Purāṇic studies. Such a principle will, it has been argued, enable us to appreciate *prim facie* contradictory accounts as attempting mythic "resolutions" of internal tensions within the Hindu tradition. (Hence, for example, tensions between theistic and atheistic strands within Hinduism are pointed up in the *Mārkaṇḍeya Purāṇa's* creation. recreation myths).

THE CULT OF JAGANNĀTHA

In the age of the Purāṇas we see Jagannātha cult has become very popular. The famous and comparatively early Matsya Purāṇa mentions Puruṣottama ksetra in two places. By this time the presiding deity Puruṣottama, after whom the kṣetra had already become famous as such, had also become popular. This Purāṇa mentions goddess Vimalā in Puruṣottama kṣetra. (VIMALĀ PURUṢOTTAME). This shows that, after the kṣetra assumed importance and was considered as a sacred place, it attracted different religious sets of India and ultimately the *śakti*-cult was introduced here by the installation of goddess Vimalā in the temple-compound. Thereafter the kṣetra not only was considered as a sacred kṣetra but it became the holiest place for śaktas and śaivites.

According to the conception of trinity as Brahmā, Viṣṇu and Maheśvara, Subhadrā was considered as Brahmā, Jagannātha as Viṣṇu and Balabhadra as Maheśvara. Hence Vimalā, the incarnation of Durgā was also considered as the wife of Balabhadra. Therefore the place also attracted the mind of the Śiva-Śakti worshippers at the same time.

After the Matsya Purāṇa, the latter Purāṇas like Viṣṇu, Agni, Padma, Nārada, Brahmā, and Skanda also refer to Jagannātha and the place of his installation. But it is only in the Agni, Padma, Brahmā, and Skanda Purāṇas that there is mention of the sanctity of the place, construction of the temple and the part played by king Indradyumma. So, now let us analyze one by one.

THE STORY ELEMENT IN DIFFERENT PURĀṆAS

BRAHMĀ PURĀṆA

In the Satya Yuga or the ege of truth, there was a pious king named Indradyumna at Avantī. Once he was interested to see the four armed Viṣṇu and started for Puruṣottama Kṣetra. Before his arrival, God himself kept the deity's image buried in the sand on the request of Yama, the death god, as has been depicted in Skanda Purāṇas, Utkala Khaṇḍa. Therefore, the king not seeing the image made of azure blue stone (Nilamaṇi) wanted to construct a temple in order to install a substitute deity. He collected stones the Vindhyā mountain by the help of the kings of Kaliṅga, Utkal, and Kośala and in time completed the temple. Then according to the direction, that the God himself conveyed to him through dream for the installation of the deity, he himself went to the seashore and cut a great tree with the axe. Afterwards Viṣṇu and Viśvakarman arrived there and made for the images namely, Jagannātha, Balabhadra, Subhadrā and Surdarśana. Then Indradyumna celebrated the installation of the deities.

Although there is some similarity in the story related in Brahmā Purāṇa with that of Skanda Purāṇa still there are differences between the two. Skanda Purāṇa is more description than Brahmā Purāṇa. The latter makes no referenece to Nīlagiri. Nīla Madhava, Vidyāpati, Viśvāvasu and Mahāvedī. It refers to the deity as the image made of sapphire, instead of referring to its as Nīla Mādhava. Instead of Mahādevī, the writer speaks of an auspicious place only. The most interesting feature in this Purāṇa is that there is no reference to the worship made by the Śavaras at all. This feature is also there is Nārada Purāṇa.

Therefore there is a scope to pressume that in the early stage Nīla Mādhava was an Aryan deity and in course of time when the place became densely forested and inaccessible on the part of others, naturally the worship of the deity fell in the hands of the forest dwellers, *i.e.*, the Śavaras. Then by the time of the Brahmā and Skanda Purāṇas again it was found in the hand of the Aryans. But by then the image is lost and as substitute the present images exist. Thus, the conception of worshipping the images of Jagannātha, Balabhadra and Subhadrā became available to us for the first time since the days of Brahmā Purāṇa.

NĀRADA PURĀṆA

This Purāṇa has not Deviated much from the tradition while relating the story. But the difference is that there is no reference to Indradyumna's taking the help of the kings of Kaliṅga, Kośala and Utkal while building the temple as told in Brahmā Purāṇa. In Skanda Purāṇa there is reference to how the king of Utkal, G la, occupied the temple while Indradyumna was in Brahmā Loka. But no such reference is found in Nārada Purāṇa.

PADMA PURĀṆA (PĀTĀLA KHAṆḌA)

By following the sacrificial horse Śatrughan arrived at Nīla Parvata where the river Ganges meets the sea. The Bhillas, an aboriginal tribe, were sitting with their bows and arrows. They were all four armed owing to the contact with the sacret dish of the Gold Puruṣottama.

Once in ancient time a boy named Pṛthuka while moving hither and thither entered the temple of the god and by taking the sacret dish he was blessed with four arms like the God himself. After some days king Ratnagrīva of Kāñcī arrived there and he also became four-armed by seeing God.

In this Pātāla Khaṇḍa the kṣetra is called Puruṣottama and the deity there is also called Puruṣottama. This Nīla Parvata was the abode of Puruṣottama. But the location of Nīla-Parvāta at the mouth of the Ganges signifies either that its writer was a Bengali, not familiar with the Puruṣottama Kṣetra, who had merely heard about it; or that there might have been actually a hill called Nīla Parvata at the mouth of the Ganges from where the apauruṣeya Dāru might have come floating on the sea to the shore of Purī.

Moreover there is no mention of Caturddhā-Mūrti or trinity in this khaṇḍa. But in the Uttara Khaṇḍa of this Purāṇa, there is mention of 'Trinity' and Lord Jagannātha's fame. In this khaṇḍa Puruṣottama and Jagannātha are depicted as one and the same. The existence of the trinity is further confirmed by the reference in Puruṣottama Māhātmya to the Dvādaśakṣara Mantra, devoted to Balabhadra.

Above all the story of Pṛthuka and the legend of King Ratnagrīva as the maker of the

temple instead of the king Indradyumna, popular in other Purāṇas, shows its hold departure from tradition.

SKANDA PURĀṆA (PURUṢOTTAMA MĀHĀTMYA)

In this Purāṇa the cult of Jagannātha has been depicted in a crystal clear way dispelling the darkness around it. Nowadays it is regarded as the most authentic source about the cult; and therefore very often quoted by scholars. The story is as follows:

By seeing the direct salvation of the people in this kṣetra, Yama, the death god, requested Viṣṇu to disappear from there. Viṣṇu (Nīlamādhava) agreed to do so.

Indradyumna, the King of Avantī once heard of the power of Nīlamādhava and sent his priet Vidyāpati to locate the place of Nīlamādhava. Vidyāpati came to Puruṣottama kṣetra and saw Nīlamādhava worshipped by a Śavara named Viśvāvasu. By the time he was going to his country, there was a storm and Nīlamādhava disappeared under sand mass.

Indradyumna on receiving the message started with all his men for Nilagiri, but could not see God since he had disappared before. Then on the advice of Nārada the king constructed a temple for the god and performed a thousand horse sacrifices at the place. In the mean time a great tree appeared floating in the sea. The king brought the tree and made the three images with the help of an old carpenter (God in disguise) who appeared on his own as if by the grace of God.

Then Indrayumna went to Brahmāloka to invite Brahmā to preside over the inauguration of the deity and the temple. In the mean time many years passed and one King Gāla was worshipping a Mādhava image in that temple claiming the temple to be his own, while Indradyumna was away. However, when Indradyumna arrived at the Kṣetra again, impressed by his spiritual power, Gāla did not protest. In due time Brahmā came from Brahmāloka and inaugurated the temple. Finally Indradyumna went to Brahmāloka entrusting the temple to Gāla.

It seems that this Purāṇa introduces some novel features while narrating the story. In Padma Purāṇa while narrating the story, it was found that God Puruṣottama was worshipped by the aboriginal tribe called Bhillas. But in Puruṣottama Māhātmya it was the Śavara Viśvāvasu, who was worshipping the God. It introduces the term 'Antarvedi' in place of 'Vedi' as depicted in Mahābhārata. It also introduces the conception of 'caturddhā-mūrti' (four images) by narrating the process of installation on the Mahāvedī and of the four deities in the temple. Skanda Purāṇa introduces for the first time the idea of worshipping the three main deities, each with a separate Mantra or hymn *i.e.* Puruṣa sūkta for Jagannātha, Dvādaśakṣara Mantra for Balabhadra, and Devī Sūkta for Subhadrā. The specification of the colour and dress of the deities is also another novel feature of this Purāṇa.

In this way Skandra Purāṇa gives us a vivid picture of the cult. After that Kapila Saṁhitā, Barhaspatya Sūtra, Niladri Mahodaya, Tīrtha Chintāmani, Tantrayāmala, Rudrayāmala, etc. describe in more or less the same way as the Skanda Purāṇa.

THE STORY IN KAPILA SAṂHITĀ

Once Indradyumna, supposedly the fifth head of Brahmā, received a message through

dream to go to Nilācala and there to see a sapphire image near the Rohiṇa Kuṇda. When he started for Nilācala with his entire army Yama was afraid thinking that if all these people would get salvation only by seeing the God, what would he do after that? Therefore he prayed Viṣṇu and so that God hid the blue image and the Rohiṇa Kuṇḍa in Pātāla.

After reaching the place Indradyumna made the four images, *i.e.*, Jagannātha, Balabhadra, Subhadrā, Sudarśana on the advice of Nārada who just came by at that time from heaven. Then the king went to Brahmā Loka to invite Brahmā. In his absence another King Gāla worshipped the deities. Finally Brahmā came to Nīlacala and advised Indradyumna to perform the festivals of Jagannātha such as Snāna Yātrā and Gundichā yātrā.

Here we see no reference to Vidyāpati, Nārada did not come with the king; but he just appeared in the needful moment from heaven. There is also no reference to the carpenter, who had constructed the images as despicted in Skanda Purāṇa. The writer has not referred to the horse-sacrifice, goddess Carcikā etc. The king on the way only came across Bhubaneswar. Here we find the reference to Virajā kṣetra *i.e.* Yāja Pura. It seems that by the time of this work probably the importance of Carcikā had gone down and Virajā kṣetra had become important as Pārvatī kṣetra. By this time four kṣetras were famous in Orissa, namely Kṛṣṇa kṣetra, Pārvatī kṣetra, Arka kṣetra, and Hara kṣetra. They are Purī, Yāja Pur, Konārka, and Bubhaneswar respectively.

There is also reference to Lābukeśvara, Sāṭamaṅgalā, Śvetagaṅgā, and Śvetamādhava in this Saṃhitā. Here the interesting feature is that Vimalā is the Jagannatha temple compound is dedicated as the goddess of learning instead of the form of Durgā. We find no reference to the Saraswatī temple, but both Saraswatī and Lakṣmī are described as sitting under the feet of Jagannātha who sleeps in the ocean of milk. Here Jagannātha is depicted as Viṣṇu, Viṣṇu Purāṇa also states the importance gained by Puruṣottama Kṣetra. However by the 15th century the story of the origin of Jagannātha took a different shape as follows:

THE STORY IN SĀRALĀ MAHĀBHĀRATA (15H CENTURY)

(Vana Parva and Muṣali Parva)

After Śrī Kṛṣṇa breathed his last, Arjuna tried to burn the corpse with the help of Śavara Jārā who killed Śrī Kṛṣṇa. But every attempt ended in vain and the fire was helpless to burn the deadbody since it was not an ordinary corpse, but Brahmān itself. After one full day only the palms, legs and the nose were burnt. At this moment a heavenly sound was heard: 'O, Arjuna, the fire cannot consume the dead body. Please throw it in the sea,' Arjuna did it accordingly and went to Dvārakā.

After some days Jārā Śavara saw a dream about Kṛṣṇa. When he woke up from sleep, he found an image of Viṣṇu beside him. Then he worshipped the very image on the Dhauli Hill.

On learning of Kṛṣṇa's death, Gāla Mādhava, a Vaiṣṇava King of Kāñcī, went in quest of Kṛṣṇa's corpse, which had been thrown into the sea. His servant Vasudeva Brāhmaṇa, who came to the south, located the body then being worshipped as an image on the Dhauli hill. On receiving the news and being advised to transfer the image of Nīlācala, Gāla Mādhava did so.

At that time Jārā Śavara was staying at Koṇārka on the seashore to search for the dead body of Kṛṣṇa. Just then Indradyumna, a king in the line of Virāṭa, built a temple of Nīlācala,

with the help of a Brāhmin named Viśvāvasu. Then for the sake of the image he consulted the Śavara Jārā. At this Jārā prayed to God and Gold told him in a spiritual voice, 'I will definitely appear at Nīlagiri assuming the Buddha Incarnation. This unburnt dead body will be converted into a Dāru (wood)'.

After the message of God was received, Indradyumna and Jārā Śavara both came to Nīlagiri and saw the wooden form of God in the Rohiṇa Kuṅḍa. Viśvāvasu and the King Indradyumna both took the Dāru out of the Kuṇḍa and Jārā Śavara took charge of making the image. Viśvakarmā himself joined Jārā in this work. They cut the Dāru into three pieces.

Thus, the image making continued in a closed room for fifteen days. When no more sound was heard they in anxiety opened the door and found the three images only and no Jārā, no Viśvakarmā therein.

In Muṣali Parva, Sāralā Das just changed the story a little and added the history of Nīlasundara hill. But the outline is more or less the same.

It is evident from the work of Sāralā Dās, that the later Purāṇas have influenced him a little while he depicts the Śavarinārāyana. But he has added many of his original ideas in this work lying aside the Purāṇic thoughts. He has not mentioned the name of Nīlamādhava and he has not referred to the disappearance of God. Sāralā Dās introduced the new idea of the unburnt corpse of Kṛṣṇa, converted into the wooden image and found in the Rohiṇa kuṇḍa instead of the sea.

According to him Kāñcī is situated to the north of Purī or, in other words, Purī is situated to the south of Kāñcī. But from the geographical structure it is not correct at all. Kāñcī is situated in the south of Purī. Hence, whatever is mentioned by the writer, cannot be taken always for granted.

In his work we find a new reference to Indradyumna being a king in the line of the King Virāṭa. This is found in no other Purāṇas. Any later work also has not mentioned it. In this work he has also conceived Jagannātha as Buddha. This is really a notable point in this work.

DEULATOLĀ

In the same 15th century Nīlāmbara Dāsa wrote a work named 'Deulatolā' (the temple making). Here he has given the story as follows:

Indradyumna, aware of Nīlamādhava in Nīlācala situated on the eastern sea sent his messenger Vidyāpati. He came and saw the God and reported to the king accordingly. Indradyumna then marched with his army to Purī and at Carcikā Viśvāvasu surrendered to him. Then there is the description of the disappearance of the God. Indradyumna then observed fast for 21 days. He got a message through his dream that the Dāru was floating in the sea. He brought that Dāru and Viśvakarmā made the images in a closed room. But before the completion of the images the king opened the door at the instigation of his queen Gundikā and found the three images incomplete in forms.

Here the development of story and the mention of Carcikā signify that there is the influence of Puruṣottama Māhātmya on it. But the mention of Gundikā as the queen of Indradyumna is a new addition to the work. Sāralā Dās has also mentioned about 'Gundikerā' instead of Gundikā.

Like Nīlāmbara Dāsa, Śiśu Kṛṣṇa Dasa has also written a book named 'Deula Tolā. Likewise there are some more books known as 'Deula Tolā', books written in the later period; out of which Kṛṣṇa Dasa's work in more popular in Orissa.

THE 'DEULATOLĀ' OF ŚIŚU KṚSṆA DĀSA

Vidyāpati, by the order of Indradyumna arrived at a Śavara village in quest of the God. Lalitā, the daughter of the 'Śavara chief' Visvāvasu fell in love with the Brahmin Vidyāpati. Finally Vidyāpati married Lalita being forced by 'Viśvāvasu'.

Then by the help of Lalitā and Viśvāvasu, Vidyāpati was able to see the God on Nīlagiri, where he found a crow who became four-armed when it fell in the Rohana Kuṇḍa, from the Kalpa vṛkṣa. However, Vīdyāpati reported this matter to the King Indradyumna and the King started for the place with Nārada alongwith his army. On the way he came across the river Citrotpalā, Catakeśvara, Ekāmra kṣetra (Bhubaneswara), Liṅgarājā, Kapoteśvara (near Candana Pura), Kalindī or river Yamunā (near Sakṣīgopāl-Bīra Narasiṁha Pura) and so on.

After arriving at Nīlācala, the king arrested the Śavara and got the God's image. Then he freed the Śavara by the order of God, which he heard from the heaven. The king constructed a temple 120 cubits of height (equal to that the present temple) and went to Brahmā Loka to Brahmā to precide over the inaugural ceremony. In the mean time the temple was buried under the sand due to a storm and King Gāla discovered it. When Indradyumna came back, there was a conflict between both the kings as they both claimed the temple as their own. Finally Brahmā brought about a compromise and amicably settled the matter.

Then the king came to know through a dream that a Dāru was floating in the sea. He brought the Dāru from there with the help of Vidyāpati and Vasu-Śavara. But no carpenter was able to make the image of the God. Finally an old carpenter named Ananta Mahāraṇā of Dwārakā appeared there are constructed the very images of the Lord Jagannātha, Balabhadra and Subhadrā staying in a closed room for twenty-one days. But... period was over the king Indradyumna in his haste and anxiety opened the door being instigated by his queen Gundikā who apprehended that the old carpenter might have died inside. But when the door was opened, they saw the three incomplete images but no Ananta Mahāraṇā inside.

The king was disturbed and made up his mind to commit suicide. But by that time he heard a voice, "O King, I shall hold the incarnation of Buddha in the age of Kali. The sons of Vasu Śavara will be called as 'Daitā' and they will serve me. The sons of Lalitā will be called as 'Suāra' and they will cook for me. The sons of Vidyāpati will be my Pandās and they will worship me. In return King Indradyumna requested God that he should have no progeny to claim the temple in future. Here the most popular story of Deulatolā ends.

This work of Kṛṣṇa Dāsa seems to be much later than Skanda Purāṇa, although mostly the author has followed the story of Skanda Purāṇa. This book has been stated as the 'Skanda Purāṇa of the 'Kali' age. The description of the decoration of Jagannātha and the height of the temple, as mentioned here, put the work as a recent one. The inclusion of the character of Lalitā and the practice of intercaste marraige of Vidyāpati is considered to be a novel feature of this work. Here Vasu Śavara has been identified with the very Śavara who had killed Vasudeva in the Dvāpara age. This book also mentions Jagannātha as Dāru Brahmā,

Viśvannātha, Kṛṣṇa, and conceives him as Gaṇeśa by introducing the Gaṇeśa Veśa of Lord Jagannātha. Thus Jagannātha as the adorable God of all the sects and creeds stands dipicted in this Purāṇa.

In spite of the conceptions continued since the days of the earliest one, the Matsya Purāṇa, to the latest one, the Deula Tolā of Śiśa Kṛṣṇa Dāsa of the eighteenth century that Jagannātha is mainly a Hindu deity and particularly a Vaiṣṇavite image, worshipped under certain chance by a Śavara; still some scholars in the present age do not accept the views of the Purāṇas. That is why the cult of Lord Jagannātha has become a most controversial one in the whole of the World.

THE CULT OF THE MŪRTI

The cult of the *mūrti*, which has such a great importance in Hindu religious practices has been equated with idolatry in Western countries for a long time. For example, E.O. Martin at the beginning of the century wrote: "The most stricking characteristic of Hinduism is idolatry. Idols, idols in every where, they are found all over the lands in millions. The statements of Rev. Sherring in a book published in 1864 are even worse: "Idolatry has, for many centuries, drunk the life-blood of the Hindu with insatiate thirst, has covered with its pollutions the fair and fertile soil of India, has drenched the land with its poisoned waters, and has rendered its inhabitants as godless as it was possible for them to become. fortunately nowadays this wrong view has largely disappeared, especially thanks to the enlightening studies of Coomaraswamy, Avalon, Danielou and others. From the indologist to those who have touched the subject only superficially, no one would now affirm that the cult of sacred images in India is idolatrous. In fact, the *mūrti* is not worshipped as a material object, rather the Divinity is worshipped through the *mūrti*. Strictly speaking, one should not say cult "of" the *mūrti* but cult "in" the *murti*, that is the cult of that Divinity which is invoked in the image through the rite of *āvāhana* and is removed from it through *visarjana*.

Therefore, *āvāhana* and *visarjana* are thought to effect a mystic change in the *mūrti*. This change, however, has been interpreted by some scholars just as a Device to help devotion during worship. A. K. Coomaraswamy, for example, when speaking of *āvāhana* and *visarjana* rites, says : "It should not be supposed that the deity, by invocation and dismissal, is made to come or go, for omnipresence does not move; these ceremonies are really projections of the worshipper's own mental attitude toward the image. By invocation he announces to himself his intention of using the image as a means of communion with the Angel; by dismissal he announces that his service has been completed, and that he longer regards the image as a link between himself and the deity." Avalon speaks in very similar terms. According to him the meaning of the *āvāhana*, the *pūjā* and the *visarjana* is that the mind of the faithful recognizes, worships and then leaves the presence of the Divinity in the *mūrti*, which is consequence of the divine omnipresence. So these rituals would not produce any objective change in the *mūrti* but only a change in the mental attitude of the faithful towards the *mūrti*. The problem now is to see whether this interpretation can be supported by the Scriptures and whether it can lead to a Satisfactory and definite solution of the problem of the relation between the Divinity and the *mūrti*. Looking through the *Purāṇas*, *Agama-s* and *Tantra-s*, we can find many starting

points for reflecting on this matter. In the Puranic texts, especially there is often a section decided to the construction, consecration and worship of sacred images. These sections chiefly give practical rules and technical details, but here and there it is possible to and some theoretical passages and some reflections on the meaning of the Divinity's images. In the Puranic texts, on which this research is mainly based, there are certainly, some passages supporting the interpretation of Coomaraswami and Avalon.

Viṣṇudharmottara-purāṇa, 3. 108, for example, is completely devoted to the solution of this problem: how can the Omnipresent Absolute, who pervades being and non-being, he touched by the *āvāgana*? The answer is given very clearly: *āvāhana* and *pājā* do not touch the Supreme who is present always and everywhere in the universe. Therefore, *pūjā* is only "a means for the Satīsfaction of the mind"(केवलं कारणं तत्र मनसस्तुष्टिकारणम्). For this reason alone the Supreme is called even though He is already present. Worship cannot have any effect on Him who is by his very nature always blissful, but He accepts it to fulfil the *bhakti* of his devotees. For this reason, indeed, He Himself gives the impulse for the worship of sacred images, but the worshipper should always be aware of the divine omnipresence, by virtue of which not only the *mūrti* but also the place and he objects used in *pūjā* as well as all the other things are pervaded by the Divinity. The following statement of the *Parama-saṁhitā* is even clearer: "God is neither established nor protected by anyone. He only receives the *pūjā* of the *bhakta-S.*"

From this assertion is it necessary to infer that the *āvāhana* and the other rites do not touch the sacret image at all, but only touch the worshipper's mind? First, we may not that in the quoted passages, and generally wherever the problem of the *mūrti* is considered from this point of view, the intention is to stress the idea that the Omnipresent Absolute can never be contained in the narrow limits of a man-made form, and that His Blissfulness cannot be increased by any act of worship. Here the reality of the *mūrti* is, therefore, not taken primarily into consideration, but rather the whole attention is directed to making clear this idea in the mind of the *sādhaka*. for example, the passage quoted above from the *Viṣṇudharmottara-Purāṇa* goes on to say:

In *Praśna saṁhitā*, Viṣṇu promises to be present with his own *śākti* in that image which is consecrated and worshipped by a knower of *Veda* and *Vedāṅga*, that is to say by a man who has the *adhikāra* for it. Moreover, many passages speak of God's being "invoked" (*āvāhitaḥ*) or "established" (*sthāpitaḥ*) in the *mūrti* or *pratimā*. According to *Hayaśīrṣapāñcarātra*, there are even external signs that reveal Kṛṣṇa's presence in an image: the image becomes light and bright and shows an expression of joy.

There may seem to be a contradiction between the texts cited in the last paragraph and those cited earlier. On the one hand the divine presence in the *mūrti* is clearly affirmed, and on the other this presence is described only as a means of Satīsfying the *bhakti* of the devotees, a Devīce used by God to attract them and facilitate their meditation. But under this apparent contradiction, we can discover two different points of view: one is that of the devotee, who uses the *mūrti* because he needs this means of reaching the One who is *Amūrta*; the other is that of the *yogin* who sees the Supreme *Brahmān* in everything, and for whom the *āvāhana* and *visarjana* have no significance because they cannot modify the Supreme Omnipresence

he has realized in his own heart. He "sees Śiva in the *Ātman* and not in the *pratimā-s*" These two points of view are not incompatible, and it is possible to find them in close proximity as we have seen in *Viṣṇudharmottara-Purāṇa*. In fact, the second point of view represents the ultimate goal, while the first one is only a means, an intermediate stage, as the worship of the *mūrti* has a value only "until one has realized in his own heart the Lord present in all beings:"

Worshipping the *mūrti* can compared with learning the alphabet, which must precede the overall comprehension of a text: in the same way, a man starts worshipping God in his different images, following his own faith and *bhakti* and according to his stage. The *Iṣṭa-devatā* has very often been so exalted as to be identified with the *Brahmān* itself, therefore in the *Iṣṭa-devatā* the characteristics of *Īśvara* and Brahmān are coexisting.

In order to fully understand the problem of the *mūrti* we are dealing with, it is important to examine how the idea of divine manifestation in a definite form has been developed in the Puranic literature. In the Supreme One two forms are distinguished; *para* and *apara, amūrta* and *mūrta*: the first one is unmanifested and can be neither seen nor known by the common man, nor even by gods, and all the more it cannot be used as a support for meditation nor be the object of religious practices; the second one is the "form of Bhagavat having a *mūrti*" (मूर्तं भगवतो रुपम, *Viṣṇu-p.*, 6. 7. 78a), the same *mūrti* that "abides in the *avatāra-s* (अवतारेषु या मूर्त्तिविहरेत्, *Garuḍa-p.*, 1.26.32 cd) and hence can be contemplated, worshipped, "invoked" by men. In this connection also the *Parama-saṁhitā* (3. 5-7) very clearly affirms that only he who is endowed with a *mūrti* (*mūrtimān*) can be taken as an object of Pūjā by a devotee but he who is *Nirākāra* can be reached neither through acts of worship nor with praising bymns, nor even by *dhyāna*. The *ViṣṇuPurāṇa* says that *yogin-s* also, in the beginning of their *yogic* practice, concentrate on the "*Mūrta*" One.

In such a context, of course, the term "*mūrti*" is not used in the narrow sense of a secret image or *pratimā*, but with its wider etymologic meaning, *i.e.*, something that has assumed a form or a consistency, a "concretion", "personification", "manifestation". Here we really find the key to understanding the doctrinal basis from which faith in God's presence in the sacred image finds its justification. In fact, when the term *mūrti* is connected with *āvātara*, as in the above quoted passage, it is just to convey something very similar to what happens in the *āvātara* : in both cases the *Amūrta* One takes a *mūrti*, that is to say, He becomes concrete, manifests Himself, assumes a form, "descending" into a body or, in our case, into a *pratimā*. How God can become present in the image surely remains mysterious, but this is not a greater and more inexplicable mystery than the *āvātara*: here and there the infinite bends itself towards the finite to meet the man. The question of how this manifestation or "descent" can take place is very posed in the *Purāna-s*, and the answer is always the same: the Absolute manifests Himself for the sake of the world, to meet the needs of his devotees, to attract them to Himself. The *Bhāgavata-Purāṇa* even says that H "puts on a *mūrti* for our sake, impelled by his great compassion". The problem them remains unsolved because it is constantly shifted from the "how" to the "why". Therefore, we have to accept the fact that it is impossible to pry into the impenetrable depths of this Devine mystery in order to understand how the presence of the Without-Form can exist in the limited form of the image. By examining the Scriptures, however, we can find out in which ways this divine presence becomes actual and which are the terms

that can define it.

First of all, let us observe that such a Presence depends on a series of definite and objective conditions, in the absence of which the Divinity does not descent into the *mūrti*. The first of these conditions concerns the *mūrti* itself while the second one concerns the celebration of its consecratory rites.

The *mūrti* is cosmicized with the *nyāsa*, before receiving in itself the divine presence, and thus, it is mystically transformed into a microcosm; this microcosm is considered as a living organism and, therefore, is similar to the man who is himself a microcosm. In fact, also the sensory faculties of the *mūrti* have to be "roused"; the *Bṛhatsaṁhita* speaks of "rousing" the statue from sleep with songs and dances and one of the most popular hymns sung in Bengal during *Durgā-Pūjā* "*Jāgo Durgā*" is an invitation to the Devī to "rouse". Here the rite with which the eyes of the *mūrti* are opened is particularly beautiful and meaningful. The officiant, pronouncing a *mantra*, touches the eyes of the status with a strick to the top of which a tuft of *kuśa* grass or some flowers are tied and in this way he gives light to the Divinity's eyes. Both to touch the cheeks of the statue and to touch its heart are other meaningful gestures and all have the same basic symbolism: infusing life into the *pratimā*, which is directly connected with the significance of *prāṇa-pratiṣṭhā* (the "establishing the life" in the *mūrti*).

Through such words the officiant invokes in the statue the *prāṇa* and *Jīva* of the Divinity, and he also invokes the *indriya-s* one by one. Of course, here a symbolic language is used because the Divinity has not the sense organs, but it well expresses the idea of the "vivification of the image" (*sajīvakaraṇa*). This vivification cannot be considered accomplished until the Divinity invoked by the celebrant descends into the *mūrti* whose senses have been roused and in which life has been infused:

The *āvāhana* is certainly the most solemn moment of all the *prāṇa-pratiṣṭhā* ceremony, because through *āvāhana* the mystical change in the *mūrti* is fulfilled. In the *Puras-s* many formulas of *āvāhana* are given and some them are wonderful prayers by which the celebrant invokes God with devotion, asking him to become present in the *Pratimā* and identifying Him with the *Paramātman*, with the Supreme Lord, Omnipresent and All-pervading, Creator and Sustainer of all things. But usually, the *āvāhana* is performed by uttering a short *mantra* which varies depending on whether the *mūrti* is *cala* or *acala*. If the *mūrti* is *acala*, the Divinity is invoked to remain in the *pratimā* for ever, "till the sun and the moon" exist. If the *mūrti* is *cala*, the Divinity is requested to stay in it for the whole time of the *Pūjā*. Among the stereotyped formulas used for *āvāhana* of different Divinities, the formula quoted by the *Nirṇayasindhu* is one of the most often used, appearing with few variants in many manuals of *karmakāṇḍa*:

After welcoming God who has settled in the *mūrti*, one has to invoke Him again: "O Bhagavat, with that form with which You pervades pervades all the mobile and immobile things, remain present in the secret images, o Lord of gods!"

Anyway, it must be pointed out that, although the technical literature and the *Purāṇa-s* themselves are rich in ritual prescriptions and formulas for the *prāṇa-pratiṣṭhā*, all these texts have to be considered incomplete in many cases, and most probably purposely incomplete. We have already mentioned the fact that in tantric rituals many parts remain secret: also in the case of many other common rites of consecration, the Divinity's name or a particular *mantra*

which will henceforth be pronounced during every *pūjā* remain secret. This happens especially in the case of family Divinities (*kula-devatā*) whose secret *mantra* is handed on from father to son and is jealously kept in the narrow family circle, but this *mantra* (or name) remains often secret also in the *prāṇa-pratiṣṭhā* of the *mūrti-s* which are under the care of a *maṭha* or of a religious association and, in this case, it is known only by the *pujāri*, of that *matha* or of that association. This is because the Divinity's name or the *mantra* has a determinant power in the *āvāhana* and just through it the Divinity is called. Here is the heart of the matter: what happens during the *āvāhana*? How can a *mantra* evoke the divine presence? Figuratively, we could say that when the celebrant invokes God is one of his aspects and asks Him to become present in the *mūrti*, he attunes himself on the wavelength of the Divinity, catches its vibrations and infuses them in the *mūrti*. The instrument which enables him to catch the vibrations of one certain Divinity among many other divine vibrations is its name or its particular *mantra*, which, as its essence, is indivisible from the Divinity itself. In this connection there is all the theology of the Name, especially developed by *vaiṣṇava* movements, according to which in God "*nāma-nāminor abhedah*". Moreover, the *mantra* is the essential and enigmatic expression of the same symbolism found in the iconographical form which simply expresses it in a more concrete and explicit way. Therefore, there is a perfect correspondence between the *mantra* and the iconographical form of a certain Divinity because both of them are manifestations of the same divine essence. For this reason in the *prāṇa-pratiṣṭhā* (but also in every pūjā) a great importance is given to *mūla-mantra*, which can be translated as "fundamental" or "specific" *mantra* and which is the *mantra* characteristic of a particular Divinity. In this connection the *Agni-Purāṇa* (49.37cd-38ab) clearly states that the vivification of that Divinity, whose *sthāpana* has to be made, must be performed through *mūla-mantra*:

When the *prāṇa-pratiṣṭhā* has been accomplished, the *mūrti* can be worshipped or in the case of a temple's *mūrti*, it can be exposed to public veneration. It is very important to stress the fact that before performing the *prāṇa-pratiṣṭhā*, the *mūrti* is only an object like many others; at most it can function as symbolical reminder as do sacred images in Christianity, but it cannot be an object of worship. All the secret value of the *mūrti* as the seat of divine presence depends in fact on the *prāṇa-pratiṣṭhā*; thus, it is said that if one makes a mistake in pronouncing *mantra-s* or in performing the *prāṇa-pratiṣṭhā* rites, one runs the risk of worshipping a mere stone as Divinity. This is obviously a far cry from idolatry! Furthermore, the *Purāṇa-s* explicity warn the faithful against the *pūjā* of a mūrti whose consection has not yet been performed, because, as we insisted from the very beginning, not the image in itself is worshipped but the Divinity present in it.

There is one more problem regarding this "divine presence", namely, what is the relationship between the *mūrti* and the Divinity present in it? Recalling what happens during the *prāṇa-pratiṣṭhā*, we can say that "inhabitation" is perhaps the most suitable term for the definition of this relationship. This term is also suggested when it is constantly affirmed that God becomes present (*sannihita*) in the *mūrti*. Moreover, "*adhivāsana*", that is "inhabitation", is the term which is used to describe a part of the *prāṇa-pratiṣṭhā* rites, which also includes the *āvāhana*. The term "inhabitation" is, however, imprecise, because the relation between Divinity and *mūrti* cannot be compared to the one between a house and its inhabitants merely. We

have seen that the *mūrti* is mystically transformed through *prāṇa-pratiṣṭhā* into a living organism, that the *mūrti* is vivified by the *prāna*, the *jīva*, the *indriyas* of the Divinity and that somehow it is regarded as the Divinity's body. A proof is the fact that the *pratimā* is often called by names such as *vapa*, *tanu*, *vera* etc. in the Scriptures. This way of "feeling" the secret image as the Divinity's body is peculiar especially to the *Pañcarātra Saṁhitā-s*, which consider the *arcā*, the secret image object of worship, as one of the five God's manifestations (*vibhava*). Also the *yantra* which, as we have seen, is somehow an equivalent of the *mūrti*, is often spoken of as a Divinity's body, especially in the *Tantra-S*. Yet we cannot speak of a perfect union between the Divinity and this "body". In fact, just as God the *mūrti* through *āvāhana*, in the same way He leaves it through *visarjana*. Also if any accident befalls the *mūrti*—a fall, a breakage and, according to some sources, even the impure contact with an out-cast–it may result in the God's removal from the *mūrti* as from a habitation that has become unpleasant.

Actually, the relationship between Divinity and *mūrti* escapes precise definition; again and again in the tradition has stressed the *mūrti* aspects as the Divinity's body or habitation, but this second aspect seems to be more consistent from a doctrinal point of view and on the basis of Puranic texts. Perhaps the term that best of all expresses the *mūrti* reality, including both the ideas of habitation and of living organism, is the term "*jīvamandira*" which appears in *Bhāgavata-Purāṇa*, 11.27.13b, and which means "living habitation" or "living temple" of the Divinity.

We now have many elements for answering the initial problem at least from a Puranic point of view. We have seen that the *mūrti* worship has certainly the value of offering psychological aid to the devotee, because the *mūrti* represents a concrete divine form to which he can direct his devotion and meditation. At the same time, *mūrti-pūjā* is only a step towards a higher realization and towards the transcendence of any forms and rites. But no consider the *mūrti* only as a symbol or as a support for meditation is an incomplete view, a disregard of its deepest reality, that is the divine presence, which should not be understood merely as a practical means for the devotee. The divine presence in the *mūrti* is something effective at mystical level. If we have to use Christian terminology, we could say that it is somehow a "sacramental" presence. God is everywhere, but through the power of the *āvāhana's mantra* He enters the *mūrti* with his *śakti* and gives to his *bhakta-s* in a very specific way the grace of his presence. Thus, we cannot consider *āvāhana* and *visarjana* merely as a "psychological drama" which is played for the purpose of worship in the mind of the *sādhaka-s*: they truly result in a mystical transformation of the *mūrti*, as clearly comes out by examining the ritual and the Scriptures. The *prāṇa-pratiṣṭhā* marks the *mūrti* with a praticular seal which elevates the *mūrti* above all other things and makes it an important point of contact between man and God.

CYAVANA

A celbrated sage of the Bhārgava dynasty.

(1) Genealogy

Decending in order from Brahmā–Bhṛgu–Cyavana.

(2) Birth

Bhṛgu is the son of Brahmā born of Agni at the Brahmāyajña conducted by Varuṇa. The beautiful and virtuous lady Pulomā was the wife of Bhṛgu. Even before Bhṛgu married her she was being by the demon Pulomā and here marriage with Bhṛgu embittered him and he waited for an opportunity to kidnap Pulomā.

One day when Bhṛgu went to the river for his bath Pulomā entered the Āśrama and there he found his love Pulama being watched over by Agni. Pulomā compelled Agni to tell him the truth whether Bhṛgu had married Pulomā according to the rites enjoined by the scriptures. Agni confessed that it was not so and then Pulomā taking the shape of a hog carried away Pulomā who was then in a stage of advanced pregnancy. On the way the wife of the sage delivered and the babe dropped to the ground. Because the babe was born with a fall (Cyavana) from the womb the boy was named Cyavana. The radiance of the boy burnt the demon into ashes. Pulomā weeping profusely with tears rolling down her cheeks returned to the Āśrama. Her tears ran into a river and the river got the name Vadhūsarā Bhṛgu on knowing how all happened cursed Agni saying that Agni would thereafter be an all-round eater. (eating anything and everything). (Chapters 5 and 6, Ādi Parva).

(3) Penance and Marriage

Even when he was very young Cyavana commenced austerities. He went to the forests and sat in meditation without food on sleep, oblivious to what happened outside. Years went by and Cyavana did not stir from his place. Gradually earth began to cover him and soon he was completely enveloped by earth. Creepers grew on it and birds made rests; Cyavana did not know anytning about it.

One day Śaryātī with his wives and children came to that forest for a picnic. Sukanyā, daughter of King Śaryātī, alongwith her companions separated from the king and roamed about in the forest making merry. They soon came to the place where Cyavana sat doing pucance. There was an unusual radiance around the heap of earth they saw there and Sukhanya out of curiosity started striking down the earth. Then from inside came Cyavana's voice advising her not to crumble down the earth as she was doing. Sukanyā ignored the advice and searched for the source of the voice. She then saw two points of glow and taking a thorn gave two pricks at those points and left the place with her companions.

Those glow-points were the eyes of Cyavana and Cyavana felt insufferable pain when his eyes were thus pierced through. But he neither became angry nor cursed the girl who did this havoc. Cyavana went on with his penance. But soon the country of Śaryātī began to experience the bad effects of this evil-deed. People one by one in the beginning and then the whole lot were disabled from passing either urine or faces. From men and women the disease spread to the animals also. The country was in a chaos and the subjects flocked to the palace to complain to the King. Śaryātī knew that somebody must have in a some way tormented Cyavana and enquired of each and everyone of his subjects. Whether anybody had knowingly or unknowingly given pain to Cyavana. Nobody had done so and the king was worried. Then Sukanyā ran to her father and confessed what she had done. The king ran immediately to the place where Cyavana was doing penance striking down the earth prostrated before the sage

who was sitting there sad and miserable. The king apologised to Cyavana and requested him to pardon his daughter.

Cyavana then told the king that it was enough if he gave his daughter in marriage to him in expiation of the harm done. The king was shocked to hear this for Cyavana was not only ugly but now blind also. The king returned to the palace sad and worried and there was gloom over the whole palace. But Sukanyā approached her father and agreed to be the wife of Cyavana. The problem was solved and the king with great reluctance took his daughter to the forests and gave her in marriage to Cyavana.

(4) Cyavana Attains Eternal Youth

It was the time when Indra had banned Somapāna (drinking of the *yāga* wine) to the Aśvinīdevas. Discontended at this they roamed about in the forest and soon came to the neighbourhood of the Āśrama of Cyavana.

Sukanyā after becoming the wife of Cyavana did all she could to make her husband comfortable and happy. She would collect very sweet and tasty fruit from the forests and give him. She would bathe him in hot water. After arranging all the materials needed for the morning rites like yava, sesame, darbha and water, she would take her husband to the place of the pūjā leading him by hand. When the morning pūjā was over she would seat him in a suitable place and give him rice and fruits. After the meals she would give him pan to chew. Only after doing all these would she go to do her daily rites and that too only after obtaining her husband's permission. She would finish her routine in no time to come back to her husband to see whether he was in need of anything. Then she would make arrangements for the evening pūjā and after the pūjā was over she would give him his dinner. She would eat only what was left by her husband. At night she would spread a soft bedding and full him to sleep. Then she would take a nap lying at the foot of her husband. During summer she would fan him and during winter she would make fire to give him heat. Early morning she would take him to a distant place for his excreation and after washing him would seat him in a suitable place for cleaning his teeth and face. Then the routine would start with great devotion again.

One day Sukanyā was returning from the river after her bath and on the way she came across the Aśvinīdevas. They were astounded to see such a beautiful damsel in the forest and they accosted her and requested her to select one of them as her husband. Knowing her identity they advised her to forsake her old and blind husband and come and live with one of them. She flew into a fury when she heard her husband spoken of so slightingly and by logical argument convinced them the error of their request. Then they told her thus: "You are aware we are the physicians of the Devas. We can give back eyesight to your husband and make him as beautiful as one of us. We will then appear before you as three lovely young men identical in appearance and then you must select one among the three as your husbands.

Sukanyā was immensely pleased as well as surprised to hear the offer and was eager to see her husband young and beautiful. But the last condition frightened her. Anyhow she promised to give a reply after consulting her husband and ran to the Āśrama to tell her husband the news. Cyavana advised her to accept the offer of the Aśvinīdevas and Sukanyā ran back to the Aśvinīdevas and brought them to her husband accepting their terms. The Aśvinīdevas

took the aged and blind Cyavana alongwith them to the river nearby and the three plunged into the river. When they rose up after a dip the three emerged as young, lovely and charming triplets difficult to be distinguished from one another. When Sukanyā stood before the three to select her real husband she prayed to her goddess and the Devī gave her the power the identify Cyavana and so she correctly chose him from the three.

(Saptama Skandha, Devī Bhārgavata).

(5) Cyavana Defeated Indra

Immensely pleased at regaining his eyesight and youth Cyavana asked the Aśvinīdevas what they wanted. The Aśvinīdevas replied that Indra had banned wine to them and they would like to have the ban lifted. Cyavana Maharṣi immediately commenced a Somayāga to which were invited all the devas and the Aśvinīdevas also. When Indra saw the Aśvinīdevas standing to partake of the Soma wine he was furious and objected to the wine being given to them. Cyavana dissented and a fight ensued between Indra and Cyavana. Indra raised his weapon 'Vajrāyudha' to strike at Cyavana and then Cyavana made all his limbs go stiff. He then raised from the sacrificial fire a fiendish demon called Mada to kill the Devas. All those present were frightened by this demon and they ran away. But Indra could not run for his limbs were stiff. Standing there he praved to his preceptor Bṛhaspati for help and Bṛhaspati advised Indra to surrender to Cyavana. Indra bowed his head before Cyavana and prayed to be excused. Cyavana was pleased and withdrawing the demon tore him into four pieces and threw one each into Dice, Hunting, Wine and Women. The devas and Aśvinīdevas then went back to heaven. (Saptama Skandha, Devī Bhāgavata. Ṛgveda, Maṇḍala 1, Anuvāka 17, Sūkta 116; Chapter 123, Vana Parva).

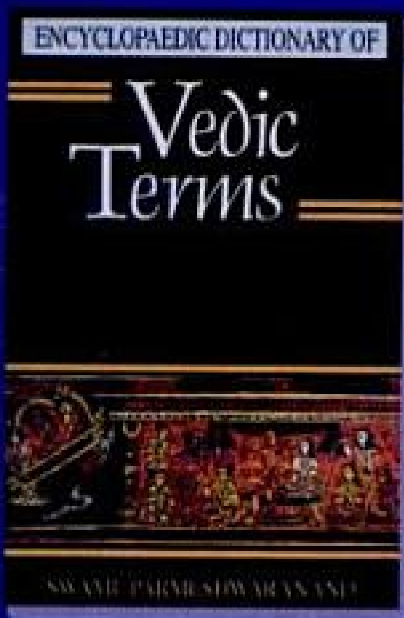
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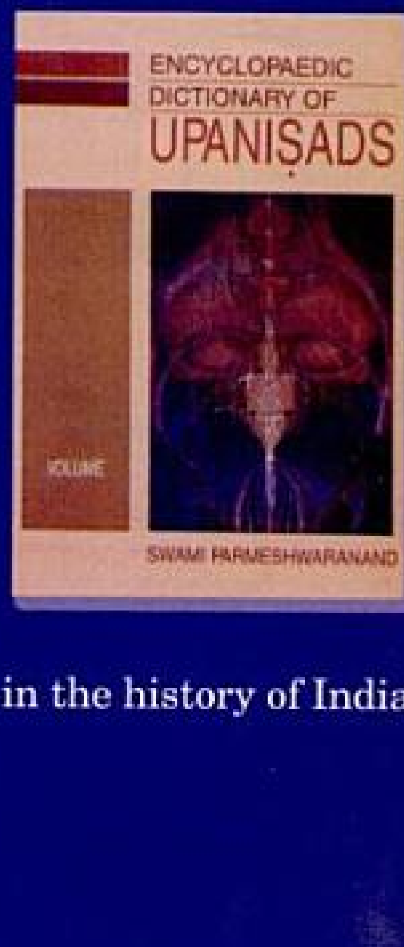
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